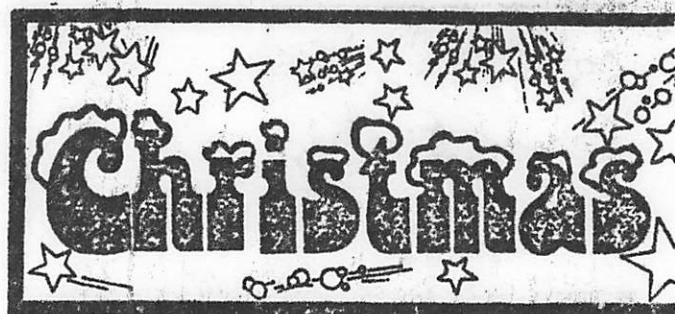




No 74.

BING



1984





cross the page is a same-size reproduction of the IN MEMORIAM tribute to Bing which appeared in the American paper, VARIETY. This was the sole inspiration of JOHN MARSHALL of 'Waldorf fame' and is a succinct and telling tribute. John organised the whole thing on behalf of the organisations mentioned; all we did was to contribute our share of the not inconsiderable cost of the project.

VARIETY is the entertainments/trade paper and is not read by the general public. It is read, however, by everyone connected with entertainment in all media. We hope it will be a salutary reminder to film, TV and radio producers and may recall to them the days when Bing Crosby and his multifarious activities provided plenty of reading in VARIETY.

Our congratulations and thanks to JOHN for his splendid idea - the work behind it was quite heavy.



THE INDUSTRY HE ENRICHED FORGETS
THE WORLD HE ENRICHED, REMEMBERS

BING

3rd of MAY, 1903 TACOMA.

14th OCTOBER, 1977 MADRID.

The International Crosby Circle. Crosby Chronicles. The New Bing Crosby Colour Photoclub. Teddy Johnson's "Forever Bing" Show. Roy Chappell "A Touch Of The Bings." John McNicholas "The Chronological Bing Crosby. Tapes Exclusive. All from the United Kingdom.

Club Crosby (Sacramento). Bing Crosby Historical Society (Tacoma). Friend's of Bing and Collectors Society (San Mateo) Sheldon O'Connell "Bing — A Voice For All Seasons" (Canada) Victorian Bing Crosby Society (Melbourne) George O'Reilly (Dublin).

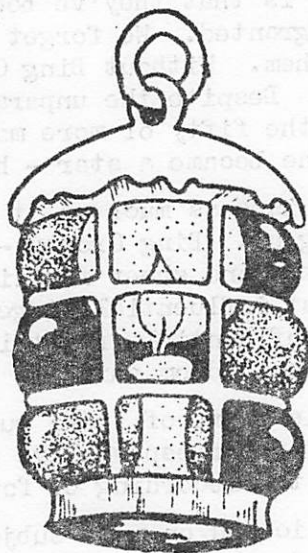
VARIETY

Wednesday, October 10, 1984



ay we, without sounding unctious, augment the greetings opposite with a special word to those for whom 1984 has been a grievous year in the way of bereavement, accident, health set-backs, loss of job; for those who feel things can never be the same again? Perhaps they can't, but things can and will get better. Christmas is upon us; indeed, it will soon be a memory. Then once more the days will begin to lengthen....as the illustrious Bard said: 'If winter comes, can spring be far behind?' Some losses can never be made good, we well understand, but time softens, and it is our fervent hope that 1985 will prove much, much, better than at the moment seems possible.





*With Sincere Good Wishes
for Christmas
and the New Year
from*

Ray Miller



"**T**he trouble with Crosby, and the Parthenon or Everest, or the British Museum, is that they've been around for so long they get taken for granted. We forget what life might have been like without them. Without Bing Crosby, less tuneful, less funny, less benign. Despite the unparalleled four hundred million records sold and the fifty or more movies - that's easily one for every year since he became a star - he's a low-profile man.

The legend, however, disguises as much as it reveals, and after 50 years, its time for owning up. Bing Crosby - just in case longevity, his knack of unobtrusiveness and sheer familiarity have obscured the fact - is arguably the most influential singer of our century and probably its most single influential artist in any category. He created a new, personal vocal idiom which is still being copied.

To achieve this, he had his share of luck; but he also managed, in the first 25 years of his career especially, a ferocious work rate which carried him through the recording of four thousand songs...

Bing is direct and uncomplicated on most subjects, a man who has never shouted on social and political issues, but whose views are not colourlessly cool. He enjoys life. He doesn't, however, think much of modern living.

'Come on, when you get down to it, the family is the basis of everything - of the community, and the community's the base for the state, the state for international government. That's where its all gone wrong. I deplore the permissiveness of our society. Freedom has become license, and how can anyone in his right mind deny that the courts are too lenient!....'

(Grateful acknowledgements to THE POPULAR VOICE by Derek Jewel, published by Andre Deutsch, just before Bing's death).

A DREAM OF YESTERDAY

Oh, I did like to be beside the seaside,
Oh, I did like to paddle in the sea,
Oh, I did like the swimsuits
When they wore them long,
And to hear my dad
Singing a Crosby song....

(Again, grateful acknowledgements to ROGER WODDIS and RADIO TIMES of August 1984.

"For me - a Bing track a day keeps the blues away."

(Member Ernie Smith, Dumfries).

Magazine of The
International Crosby
Circle, published
quarterly.



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SPECIAL NOTICE: To members who insist on addressing the Editor, and especially making out cheques, as REG BRISTOW, REG BRISTOWE, or even worse, REG BRISTOL, the annual subscription is £200 per annum. (I told our bank manager I would take stringent action! Happy Christmas!) The remedy is in YOUR hands...

If a X appears in the box opposite, your subscription is due with this issue or shortly thereafter and BEFORE the next.
Prompt remittance when indicated by the X is of tremendous help in planning and indeed, for the continuation of the ICC/BING.

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When writing to any of the above for Crosby information, please enclose a stamped, addressed, envelope for reply. Postage otherwise gets impossible to hear.

PRINCIPAL CONTENTS:

	Page:		Page:
In Memoriam.. ..	3	One Man's Bing... ..	19
Greetings!	4	Unchanging Bing.. ..	24
Editorial	8	NOW Sheet music.. ..	25/26
The Leeds Event	9	Leslie Gaylor's Seasonal	
The Gateshead Event.	12	Round-up	27
40-Film Bing	13	Commemorative Broadcast ..	30
		KMH Song listing	31

and TRACK EVENTS, TRADING POST, MEMBERS' LETTERS &c.

We've heard from Mr. Fred Foley that he has, reluctantly, withdrawn his offer of £100 prize for cassette submissions due to lack of response. He tells us he had just about a dozen; he thanks those who did make an effort and has returned the cassettes with thanks. It is our opinion that a C90 cassette of choice Crosby songs in the 30's set no mean task and we're not unduly surprised that the majority of members appear to have shrunk from what is, after all, a tremendous task.

EDITORIAL

here was a time, aeons ago, when Christmas conjured up a wonderful, splendid, image of the spirit of goodwill - and joy - to all men. Perhaps it still does....an image of jolly Mr. Pickwick, for instance, beaming on all and sundry... joyfully welcoming guests as the coach and four steaming horses pulled into the courtyard of the inn.... offering steaming punch and glasses of port...thence everyone repaired (in the crisp white snow) to the village church to remind everyone of the real meaning of Christmas. Later on everyone would be down on the frozen pond, skating with red, excited, happy faces, the ubiquitous Mr. Pickwick keeping everyone laughing with his merry quips...the holly bright with berries in the hedgerows, while even the sparrows and their friends seemed to pick up the Christmas crumbs, pecking away almost as happy as Mr. Pickwick and his delightful guests.... Perhaps it never did exist - we can't really go back that far ourselves! - perhaps it was only that genius, Charles Dickens, who implanted us with those lovely thoughts...dreams...

Was another genius thinking of Dickens' images when he dashed off that simple song, a fill-in almost, for it appears to have captured that Christmas longing - when Christmas WAS Christmas? Then there came that other genius to interpret this innocuous song so beautifully, so sympathetically - so tellingly.

Are we too profligate with our geniuses - or is it geni, we've never really found out? Consider the output of all three - Dickens, Berlin, BING CROSBY and the enduring, continuing pleasure they've brought to us all - enduring into this videoed, computerised, redundant, disco'd world....is the rating too high? We think not.

"....where the treetops glisten,
and children listen,
to hear sleigh-bells in the snow.
I'm dreaming of a white Christmas...."

And its nice to dream - at least once a year !



THE ANNUAL DINNER

LEEDS

Another annual get-together has come and gone; the 19th such event in consecutive years. Next year will of course provide a rounder figure with the full 20 years; even so, there was plenty to think about this time. Your Editor little thought when, 19 years ago, he made his first tentative trip northwards to the West Yorkshire town of Leeds that he would continue to make that pilgrimage every year until that figure had been chalked up! And its fairly certain that Michael Crampton had no idea, either, when in 1966 he had the idea to throw a modest party for the friends he had met via Crosbyana.

Why Leeds, one can almost hear newer members saying? Obviously, those in the Midlands would plump for Birmingham, or perhaps Coventry. Those in the south would be solid for Southampton - perhaps the Isle of Wight! Glasgow or Edinburgh would be the automatic choice of those north of the border. Londoners - well where else but the capital? Various other towns come to mind - and it all illustrates not the difficulty but the sheer impossibility of settling on a venue that would be convenient, relatively inexpensive, for all, so widespread is our membership. And if London itself seems the logical centre-point it is worth pointing out that John Marshall, despite his enthusiasm and willingness to work at it again, had to reluctantly cancel a repeat event earlier this year - for lack of support. A big surprise and disappointment for the 1983 event at the Waldorf in London's West End had been a big success.

A youthful Mike Crampton was so bitten with the Crosby bug that he travelled around the country meeting the people whose names had well-nigh become legendary to him, e.g. the late Les Phythian, Fred Reynolds, Ralph Harding, Bob Roberts (alas, no longer with us too), Derek Parkes, Colin Pugh, Frank Murphy, Minian Faichney way up in Scotland - and then even put himself out a long way to reach Cardiff, in South Wales,

where he met yours truly. Nearer stalwarts like Frank Briggs, Vic Gilmore, Alf Farrow in Hull also came into Michael's itinerary. And so many others. As a result, he was inspired to hold a party at his home (his mother's really, for Mike then had not ventured upon the sea of matrimony!) Although splendid affairs, they were comparatively modest to begin with, but soon it became apparent that the numbers willing to attend ruled out holding the party at his home.

For, strange as it may seem to some, Leeds seemed to 'catch on' - motorways from London and across the Pennines, a well-served city by rail no doubt all helped. Various venues were found until the Mansion Hotel in Roundhay was settled on and it has now been our meeting-place for a number of years. Unfortunately, the name is rather a misnomer for it is not a residential hotel; it would be considerably more convenient if it was; so many visitors need to stay overnight and to be able to stay 'in situ' would be a big asset.

Nevertheless, it is a well-appointed place, looking out over a beautiful park, a most delightful aspect. It has excellent lounge and bar facilities. Our dinner is held upstairs, reached by a most imposing balustraded sweeping staircase. And, as important of course as anything else, has excellent cuisine facilities. It is a popular venue, we understand, for weddings, social functions and the like generally.

Mrs. Crampton (senior) - Mike's mother -

(1b.)

despite her willingness to work and cater, must nevertheless have felt a sense of relief that she no longer (with helpers) bore the brunt of the catering! She did trojan in this way in the early years of Leeds meetings.

However, enough of preamble; perhaps it was the long hot summer reluctant to go, perhaps we were a little earlier this year, but 30th September turned out a lovely sunny, warm, day and guests arriving via Roundhay Park did not find themselves swishing through a carpet of multi-hued leaves. We had beaten the onset of autumn, in other words. And the sky was cloudless and blue. Blue skies, forsooth.

One small drawback - or another - is that because of its function normally on Saturdays, we don't get access to our rooms until the Sunday morning; this means that Michael and anyone he can rope in, can only do what they can to decorate and appoint the lounge-dining-room in the Crosby st. desirable, with posters, pictures, record sleeves, etc. Moreover, much tricky work has to be undertaken in the way of wiring up for sound, video, films, and many hasty trips have been made for differing plugs, connections, and more flex!

So to this year's actual event which proved as enjoyable as ever - easy, relaxed, no high-pressure pursuits, kindred spirits relaxing in their favourite atmosphere. Around 90 people were there which again confirms it as the biggest event in our Crosby calendar - to coin a phrase. And as we indicated in the previous issue of BING, the presence of around a dozen Americans added considerably to the interest and spirit of the occasion. We've had overseas visitors before, including Americans but never in such numbers as graced our annual dinner this year.

In keeping with our usual infor-

mal approach, Michael opened the proceedings in his usual businesslike manner though perforce we had to open on a sombre note. We stood in a minute's silence in memory of the late Frank Briggs, always a regular attender at Leeds with his wife, Rio, as we indicated in the last issue.

Then a few words from yours truly who, it must be said, had been put well and truly off his stroke by the surprise presentation of a totally unexpected, unannounced, gift.

This took the form of an elegant electronic clock, the face of which consisted of a 78rpm Bing record! In making this presentation to me Michael drew my attention to the actual record - ITS BEEN A LONG, LONG TIME!

This record had been mounted on a rich blue material and framed in golden wood. It is most tasteful and a splendid addition to my Crosbyana - and one which I cannot avoid glancing at throughout the day - even if I wanted to!

Both Michael and I found it easy to extend the warmest of welcomes to everyone, especially our American friends. Bob Lundberg of the Bing Crosby Historical Society gallantly offered a response on behalf of himself and his friends as well as the Society - and proved the most genial of characters to take to. As did all the Transatlantic travellers. Neil Daly, a long-time member whom normally we got used to addressing in Bermuda, and of course, also American, was present and we reflect sadly that Neil, who is a Headmaster in the US Services educational system, has now left the exotic tropicality of Bermuda to take a tour of duty here in Oxfordshire. The contrast is barely imaginable. It was a delight to meet Neil and indeed, all the others. Richard Pearson, too, from Virginia proved a younger man than we had anticipated - and he got himself in the news in other ways apart from Crosbyana.

'Home' visitors included once more brave BARRY WHITTINGHAM from Nottingham with his ever-attentive mother. This is the chap you may recall who fell

(11)

thro' a roof four years ago - striking a particular chord with me for it wasn't all that long after I calamitously severely fractured a femur - and has been told by the doctors he will not walk again. He is, incidentally, still waiting for his compensation claim to be settled - after four years. The wheels grind exceedingly slowly in such cases. Barry is determined he WILL walk again; he drives up to Leeds from Nottingham then transfers to a wheel-chair. This he actually discards and climbs the staircase we have mentioned earlier - but he doesn't seem one tenth as concerned about this as those of us who perforce watch his tremendous effort.

We were also pleased to see JOHN McNICHOLAS, the man behind the monumental project, THE CHRONOLOGICAL BING CROSBY of which more much more in TRACK EVENTS later on. John was quietly impressive when invited to say a word or two about his courageous project; he explained that new albums would necessarily depend on successful sales of those already issued.

The meal proved to be a lengthy, extremely jolly affair, enjoyed to the accompaniment of Bing singing at a suitable level in the background - the only time he was in such a situation all day!

Thereafter we had fun with the quizzes - and that's why we have them. There are those who sit back with a happy smile on their faces and announce: "I haven't the faintest idea!" in reply to the amalgam of easy and more difficult; others, with easy nonchalance reel off the answers almost automatically - and we'll not say a word about the "committees" that seem to arrive at concerted replies! One quiz, by your Editor, was a 'verbal' one while the other was, as usual, cunningly contrived by ARNOLD POPE (Manchester) in musical form. Groups of songs were played on tape, and each group had what might be termed a linking theme -

- something in common, and it proved quite tricky.

A REAL DELIGHT WAS THE VIDEO SHOWING OF THE FILM "WAIKIKI WEDDING", especially as we were a little surprised at the number of people who were seeing it for the first time. It must have been particularly interesting to see as well as hearing Bing singing SWEET LILIANI, BLUE HAWAII, SWEET IS THE WORD FOR YOU, IN A LITTLE HULA HEAVEN and various snatches of song in their filmic setting - so long known to them on records.

The largest screen - 27" - short of a projector-screen was hired and afforded excellent viewing. Also on video we saw Bing singing along with Dean Martin in a string of Crosby hits - and wisecracks!

Video tapes were by the kind offices of RENEE CHESTER.

So, the evening flashed by, evidence of how much the event was enjoyed. During the course of it many telephone calls were received regretting that the callers were unable to attend but wishing us all well.

From DON SMALL on behalf of Midlands members came the message that, as a result of their various functions, they were donating £100 to the Crosby birthplace purchase - most warmly received.

So, the evening ended - and now we look forward to making the round score of "Leeds Events".

LESS THAN A FORTNIGHT later, the Crosby social scene received another magnificent stimulus when members in the North East assembled to enjoy another evening in congenial Crosby enjoyment.

This event is reported for us by PHIL MORGAN overleaf



FIVE BRIDGES HOTEL

The venue the North-Easterners chose for their social events is intriguing - if not romantic. Perhaps our reporter, PHIL MORGAN, will tell us next time if there ARE five bridges.....



Once again the Washington Suite in the Five Bridges Hotel provided the rendezvous for 'An Evening with Bing' on Friday, October 12th last. The meeting was, as usual, well-attended and guests were warmly welcomed by JOHN JOYCE who organised the event. It was again particularly pleasing to greet old friends who had, as is inevitable, travelled from far afield. They included Michael and Judy Crampton from Leeds, Eileen and Arthur Allum from Felixtowe, Dennis Saville and Jean from London and Peter Murray from Edinburgh - about whom more later.

Introductions over, music and conversation took over until it was time for the repast. This proved excellent (being largely requested) and consisted of:

1. Florida Cocktail.
2. Steak and kidney pie with roast potatoes and cauliflower.
3. Sultana and walnut cheesecake.
4. Coffee.

Afterwards the evening progressed with more music, a quiz and films - a well-tried formula which has proved most enjoyable at Crosby events.

The quiz proved that the guests know their Crosby! No less than eight produced 100 per cent correct answers so, would you believe, an eliminator had to be held to produce a winner.

Two films were shown, the first being the Mack Sennett 'short' SING, BING, SING and the second consisting of Bing film 'trailers' - what we used to call "What's on next week?" Often these trailers were better than the actual film though not in Bing's case, I hasten to add. The films were naturally well appreciated.

Turning to the music of the evening brings me back to PETER MURRAY, a very brave and courageous gentleman. Most members of the Circle will be aware of (and probably possess) the famous recording 'fluff' version of WRAP YOUR TROUBLES IN DREAMS. Usually this is heard on tape or

LP - but Peter has an original 78rpm version, very few of which are believed to be in existence. He brought this all the way from Edinburgh to play to the gathering. I think I would have had it under lock and key. I certainly hope Peter got it back safely to Edinburgh; we appreciated hearing this novel version.

We were very pleased to again have the presenter of the "MEMORIES" programme of Metro Radio visit us, PETER HETHERINGTON. Peter is a very good friend of the ICC and each one of his programmes, which has now been running for eight years, contains a Bing spot. He told us that his first mail-bag consisted of three letters, two of which were requests for Bing. Now, his post-bag runs to hundreds of letters and indeed, his programme has recently been extended from one to two hours, going out live on Sunday evenings with a repeat the following Friday. For a commercial radio station to 'allow' this shows the demand for our kind of music.

The evening passed all too quickly, ending around midnight. Everyone is looking forward to the next event, which will be held on Friday, May 10th next year.

Finally, thanks are due to JOHN JOYCE for his organisation. The smooth running and genial informality was largely due to the tremendous amount of hard work he does behind the scenes. A big contribution to Crosbyana, much appreciated by all.

FORTY FILM BING

The World's Greatest Entertainer



Bing and his pal, Bob Hope, in an off-duty harmony effort.

WHEN the film "Top O' The Morning" comes to your local cinema you will, of course, join the queues. You will do so because the movie holds the magnetic attraction of the world's greatest entertainer the one and only Bing Crosby, easily the strongest box-office draw that show business has ever known.

Bing's fabulous popularity has held solidly ever since his first featured role in "The Big Broadcast," back in 1932. It has not been sustained by ballyhoo and stunt publicity, but stems directly from the brilliant artistry and pleasing personality of the singer himself, who has gone from strength to strength through the passing years.

"Top O' The Morning" is his fortieth motion picture—which fact seems to make it something of an anniversary occasion. At any rate it is a convenient point for us to pause and look back over a wonderful career—the most romantic success story in entertainment history.

It is only natural that many biographers have found Mr. Crosby an irresistible subject for their writings. Had his career finished ten years back it would yet have furnished remarkable material for the pressmen. Millions of words have been poured through the hungry printing machines to feed the public appetite for news and information about him. It is an impressive fact that in all this stream of journalistic outpourings no responsible

writer or commentator has found occasion to say an unkind thing.

Sometimes we are embarrassed and uncomfortable when we hear a man described as well-beloved. The term usually savours of clap-trap sentimentality. But how else can one describe a man so universally esteemed.

Wherever you go in the civilised world Bing is known and held in very warm regard. In the words of one biographer, "He's the one unflinching ambassador of the Good Neighbour policy, and there is more international goodwill in every note he sings than in any speech any politician ever made."

Find a person who does not like Crosby and you'll find a moron, because Crosby, in both screen roles and private life, is the sort of character most of us would like to be—easy-going, genial, honest and successful. He's a man's man with manly interests and all those rugged virtues that women care for.

No need for him to organise drilled claque of enthusiasts to boost his stock with mass swooning stunts or other publicity come-ons. People don't have to be led into Crosby support, they go for him just naturally because he is the outstanding public example of a darned good guy.

And, of course, he can sing. He can sing mighty well, but maybe it would be just the same to everyone but the record-

(Cont. from 'reproduction' on previous page)

ing people if he couldn't! He'd still possess the same essentials. Catch these further remarks from an American writer:

'Crosby, like the late Will Rogers, stands above the profession. His personality; the American he represents, the democratic attitude he typifies, and his unfailing ability to please - whether singing, or just talking - all have made him much more than a name. He has grown to be a symbol. A symbol of a lot of things...of the success an ordinary run-of-the-mill fellow can achieve; of naturalness, of sincerity, and easy-going good humour; a symbol of a kind of composite American. To US servicemen on the foreign shores of World War II he was a heartening symbol of home.'

Now, there's a writer who is just spoiling for trouble and stupidly exposing the weakness of his own case. In claiming Bing's virtues, as set out, as peculiarly American, he is indulging in just another demonstration of transAtlantic cockiness.

The truth is that those virtues are universal and universally respected, hence Bing's universal acceptance.

A RARE AUTHENTIC MODESTY

Yet Crosby himself is the last person to believe all this. He cannot and will not see himself as a fabulous, almost legendary figure. He is, today, confident, poised, mature - nevertheless, he is still constantly amazed and often embarrassed by other people's high opinion of his importance. He has a rare, authentic, modesty. Is anybody going to claim that as typically American?

But, at least, Americans are in a position to know Bing better than ourselves, and in general, they approve of him.

They smile indulgently at his loud clothes; they chuckle at his racy, spontaneously imaginative vocabulary; they make good-natured jokes about his horses and his golf. But, aside from their wholehearted liking for him as a person, why is it that countless millions outside US territory have pledged such unanimous and lasting allegiance to the Crosbian voice, and the Crosbian interpretation of practically any song?

Well, if reasons are necessary to justify a fondness for something, then perhaps the following are valid.

In addition to the natural richness, sweetness and rhythm of his voice, Crosby wisely acts as 'middleman' for a song - an interpreter between composer and audience. He isn't selling himself, he's selling the tune.

NO DRAMATICS OR ACROBATICS

Maybe that's why men as women, like his style. He never forces his own personality on a song; never indulges in the vocal acrobatics which intrude upon the listener's appreciation of a melody.

He sings 'straight'. He enunciates clearly - when Crosby sings a lyric you hear every word - and you get the idea behind the song. His pitch is perfect; his sense of timing is unerring; and his phrasing is both tasteful and effortless. But, possibly, most important of all, he imparts character to a song.

As somebody once said, 'He sings a song as though it were the best one ever written.' And that applies equally to the tremendous variety of tunes Crosby sings.

Crosby has come to be a kind of spokesman for the music Western people like to hear, the way they like to hear it; his singing is an authentic expression of present-day musical culture.

The voice which has been heard by more people than that of any other human being who ever lived, was

(Cont. over. )

first heard in Tacoma, Washington - where Harry Lillis Crosby (soon nicknamed 'Bing') was born on May 2nd 1901 (sic)

AN ORDINARY YOWLER

Bing's mother, Kate Harrigan Crosby and his dad, Harry Lowe Crosby, noted nothing unusual in the tone of the new-born yowl. But then, they were accustomed to such sounds, for he was the fourth of the seven children born to them

As the yowl gave way to speech, speech gave way to song, and Bing began to be recognised from afar by his constant melodic exercising of his vocal equipment. He loved to sing - he still does - and it came as naturally to him as did the muscular co-ordination which made him a fine athlete (he once won eleven medals at one swimming meeting).

When Bing was five the Crosbys moved to Spokane, Washington, where he was sent to Webster grade school and then to Gonzaga University to study law.

Bing's first job was a holiday chore in the local pickle factory where father was employed. In the process of growing up he did such things as deliver newspapers, function as janitor in a men's club, drive a grocery van, usher at boxing matches and work on a farm.

Becoming aware of the growing powers of his young manhood, he decided to try his hand at lumber-jacking. It was a short-lived project, ending on his second day in the forest when he missed the tree trunk with his axe and carved

a severe gash in his left leg.

At Gonzaga Bing played in the freshmen football team and the varsity baseball nine. Less strenuous was his membership of the Glee Club.

Bing dutifully pursued his law studies and even worked as a clerk in the offices of a Spokane legal firm in his off hours. Thus things were proceeding according to plan until he formed a friendship with his classmate, Al Rinker, pianist and leader of a dance band.

It was a good band, complete in every detail except that it had no drummer. Crosby solved that by buying a set of traps on the instalment plan and thus working himself into the act.

The two friends occasionally sang "hot" duets in the jazz idiom then sweeping the country and "Rinker's Musicaladers" filled the usual high school and party gig dates for some months, eventually being booked into a Spokane vaudeville house.

FIRST STEPS TO FORTUNE

The band broke up in 1925. Bing and Al resolved they'd do something decisive about a musical career for themselves. They left town on a forty dollar jalopy and worked their way, via speakeasies and vaudeville houses to Los Angeles, where they hoped Rinker's sister, Mildred Bailey, the radio singer, would be able to put them in touch with influential theatrical personalities.

Mildred came across neatly, getting the boys an engagement at Mike Lyman's Tent Cafe. The billing was CROSBY & RINKER - TWO BOYS AND A PIANO - SINGING SONGS IN THEIR OWN WAY". With this tag they went back on the road in small-time vaudeville. It was at a matinee in San Francisco that Paul Whiteman saw their act, liked it and signed them.

Touring the country with the famous maestro the duet became a trio when, in New York, Harry Barris was added. Bing, Al and Harry became known as Paul Whiteman's Rhythm Boys.

1930 found the band in Hollywood for the making of Whiteman's KING OF JAZZ picture. Here Bing met Dixie





Lee, a young actress Kapp a Crosby "package" - twelve of great promise, who records at 125 dollars a side. stunned the film colony on September 29th

of that year, by marrying the obscure singer who then amounted to very little in anybody's estimation.

On completion of the picture the Rhythm Boys left Paul White

man to take an engagement with Gus Arnheim at the Coconut Grove in Los Angeles. It was here that Bing's solo work began to attract real attention.

Harry Barris, in addition to playing "hot" piano, was an able songwriter, and Bing's singing of Harry's sentimental songs (notably I SURRENDER, DEAR) was probably the beginning of his ascendancy.

For several years Bing's elder brother Everett had been his part-time business adviser. It was about this time that he decided to quit being a lorry salesman to take over as Bing's manager.

When the Coconut Grove refused to come through with what the Rhythm Boys considered an adequate raise they turned in the job. Everett contracted with Mack Sennett, king of the early custard-pi comedies, to feature Bing in a series of musical shorts.

Immediately following this, altho he had now acquired a substantial fan following, Bing was jobless. Everett had to think fast. He did - and very effectively.

He sent Bing's record of I SURRENDER, DEAR to two major radio networks and he got in touch with Jack Kapp in New York.

Kapp, who was to become president of Decca Records in 1934, was at that time associated with Brunswick in the capacity of recording director. On the strength of Crosby's unexploited popularity on waxings made by Whiteman as far back as 1928, and as a solo star of The Rhythm Boys, Everett sold

THE BREAK INTO BIG TIME

Reluctant to leave California with its all-year-round golf, but now comfortably financed by the Kapp deal, Bing went to New York to accept a Columbia Broadcasting System offer for a regular radio performance. In a few weeks after reaching Manhattan he was appearing at Broadway's Paramount Theatre at one thousand dollars a week. Crosby had arrived.

Bing drew record houses to the Paramount for twenty consecutive weeks, and on the basis of that display of box-office appeal he was signed by Paramount Pictures for a top role in THE BIG BROADCAST OF 1932.

The rest is history - and an amazing history it has been, even for Hollywood.

By the end of 1933 Crosby was among the top ten box-office draws in motion pictures, and undisputed No. 1 man among radio singers.

In 1934 he began to come into his own on wax. He signed a long-term contract with his friend and early record mentor, Jack Kapp, and became an exclusive recording artist for newly organised Decca Records Inc., released in England as Brunswick.

Kapp, long aware of Crosby's potential appeal, did three specific things. First he went all-out in attempting to supply the demand for Crosby discs; secondly he coaxed, cajoled and argued Bing out of his early "hot" leanings, and was influential in getting him to sing in the "straight" style which has proved so tremendously popular for so long; and lastly, he planned a recording programme for Bing which would eventually take in almost every variety of tune.

FAMILY IN ON THE ACT

Bing's enterprise and activities became so varied and so numerous that members of his family had to come in to help him. Everett continued as manager, while Brother



Larry took over Bing's personal appearances and travelling schedule. Picture followed picture, with almost monotonous repetition of the success theme. THE BIG BROADCAST paved the way to COLLEGE HUMOR, GOING HOLLYWOOD, TOO MUCH HARMONY, WE'RE NOT DRESSING, SHE LOVES ME NOT, and HERE IS MY HEART. Each of them made a fresh boost for recordings of numbers they featured, and each of them showed increasing confidence and capability in Bing, the movie actor.

Next came MISSISSIPPI, EAST SIDE OF HEAVEN and THE STAR MAKER - the last-named giving Bing the role of America's old-time impressario, George Edwardes.

And so the list increased, hit upon hit, IF I HAD MY WAY, RHYTHM ON THE RIVER, BIRTH OF THE BLUES HOLIDAY INN, THE BIG BROADCAST OF 1936, ANYTHING GOES, RHYTHM ON THE RANGE, PENNIES FROM HEAVEN, WAIKIKI WEDDING, DOUBLE OR NOTHING.

Its a long catalogue, but it can hardly get boring when it evokes so many happy memories.

Remember DOCTOR RHYTHM, SING YOU SINNERS, PARIS HONEYMOON, STAR-SPANGLED RHYTHM, DIXIE, HERE COME THE WAVES, DUFFY'S TAVERN, and BLUE SKIES. And if you're as smart as we think you are you'll have noticed some very important omissions from this list.

While practically all Crosby's film vehicles have been on the 'light' side, it was in an opus made in 1940 that Paramount gave free rein to his flair for comedy.

They paired him with his great friend, Bob Hope, in THE ROAD TO SINGAPORE, so releasing the first of the riotous ROAD series on a delighted world. Subsequently, Bing and Bob, along with Dottie Lamour have taken roads to ZANZIBAR, MOROCCO, UTOPIA and RIO.

It was in 1944, with the directional help of Leo McCarey, that Crosby attained full stature as an actor with his Academy-Award-winning role of Father O'Malley in Paramount's GOING MY WAY, a

role he repeated in THE BELLS OF ST. MARY'S in 1945.

More recently we have seen Bing in WELCOME STRANGER, THE EMPEROR WALTZ, and A YANKEE IN KING ARTHUR'S COURT, and currently he is on view in the Irish setting of TOP O' THE MORNING.

Already in the can for later issue is RIDING HIGH.

PRIVATE PURSUITS AND LEGENDS

With all the hectic pressure of his films, radio and recording commitments, Bing still contrives to be a family man and to keep up the interest in sport he carried over from schooldays.

He and Dixie have four sons, about whom he loves to talk. You may remember seeing them with Eddie Bracken in Paramount's OUT OF THIS WORLD, the movie in which Eddie borrowed Bing's singing voice, and again in DUFFY'S TAVERN.

The Groaner, he dubbed himself with that undignified nickname, is the owner of a ten thousand acre ranch near Eldo, Nevada, where his horse racing stock is quartered and trained. He is also president of the racing plant at picturesque Del Mar, California.

Among the lesser Crosby legends, good-humouredly fostered by Bob Hope, is the story that his horses never win. This is hardly true, but Bing still has to attain his big ambition to breed a winner of the Kentucky Derby.

Another story, that he is the laziest man in the world is surely disproved by the arduous working schedule he gets through. If this were not enough to explode the falsehood his extra wartime activities must have blown it sky-high.

Into the vanguard of the great stars of the show world who instantly lined up for war



service went Crosby, the playboy and funster. Sometimes with his pal Bob Hope, sometimes with other entertainers and sometimes alone, Bing went on a pilgrimage among war workers and Service personnel "putting in his two bits' worth" as he expressed it.

It all added up to slightly more than two bits, for Bing's camp shows and other benefit performances made a greater total than those of any other celebrity, not excluding the tireless Bob Hope.

A LEGITIMATE BRITISH GRIEVANCE

Bing's sole visit to Europe was to play for US camp shows, and tho' he did on that occasion appear for some of our own Service gatherings, we still have one rankling resentment against him - that he has not contrived to squeeze in a British public appearance tour.

The Crosby interest in prize-fighters and baseball teams is well-known, as is vide Hope, his supposedly poor golf. In fact, Bing's golf game, to which he is a passionate devotee, is excellent.

The man Crosby is five feet nine inches tall, considers 165 pounds his normal weight, and has blue eyes and brown hair. Among his miscellaneous honours is the degree Doctor of Music, conferred by his alma mater, Gonzaga University.

Today Crosby is, as he has been for nearly twenty years, the biggest name in the entertainment world. His Crosby Enterprises alone is big business with a capital "B". His transcribed half-hour radio show for Philco constitutes a revolution in the radio industry such as no other star could have accomplished. Its only rival in popularity was his own Kraft Music Hall show of several years ago. His records outsell those of any combination of two or three top-notch recording artists.

LONG MAY HE REIGN

Yet Crosby remains, personally, forever Crosby. He's still unim-

pressed with himself. He's still as casual, informal and unassuming as ever. Still flaunts the most colourful clothes and vocabulary this side of the rainbow - not to attract attention but merely because he insists on being himself, without pretence. He has but one measure of an individual. Crosby doesn't care who you are, so long as you're "regular".

There are critics who argue that he is no longer the Crosby of five, ten, or 20 years ago. Writers who love to patronise the mighty greet his less significant works as signs of deterioration, and then, Presto! up pops another brilliant platter or performance to set them recanting as fast as they can swallow their own words.

We don't really need the reassurance of public opinion polls to convince us that Bing is still king in millions of hearts and homes all over the world. For the sake of our future entertainment - long may he reign.

Editor: This remarkable, accurate, and absorbing article is another in what might be termed our AS THEY SAW BING THROUGH THE AGES. Such stories fascinate younger members while the older ones get a rare piece of nostalgia of the days when hardly a week went by without such a story on Bing. We cannot trace the periodical in which this appeared (but think it a jazz journal) and, oddly, the informed writer was not named so we cannot adequately acknowledge his effort. Obviously, he was well acquainted with the Crosby story. The opening line reference to the film gives the clue to the date, i.e. either 1949, perhaps 1950, with Bing not halfway thro' his career!

Most members can fill in the rest of this fabulous career right up to 1977 when Bing had handsomely atoned for "the legitimate British grievance" mentioned. The Crosby story is well known, of course, but every telling or re-telling has its new slant, new facts - and is always of tremendous interest. This was an exceptionally lengthy article; indeed, with the required "fleshing" it would stand as a good book. Pity we don't know this 1949 writer.

ONE MAN'S BING



- we've got that wrong! One PERSON'S Bing... we're not male chauvinists, just forgetful! Everyone has a Bing story - probably scores of them in fact. Certainly the people (most certainly the ladies included) who read this journal. Some get the inspiration to write it down; others read such stories and say: "Yes, that's how it was with me...." John Bignell's article THE FIRST TEN YEARS was particularly appreciated on those lines - in the previous issue.



HERE we have JOHN TASKER (Timperley, Cheshire) - in an accompanying letter John says to excuse "the shocking scribble, I'd have given the kids hell at school for doing it..." Our first intimation that John was, or had been, a teacher. We must remark on the number of members who come from that profession.



few weeks ago - Monday October 8th I think it was - I spent a very pleasant 90 minutes in front of the TV watching RHYTHM ON THE RIVER. At the end of this I noticed something rather curious, and that, as well as Alan Dell's excellent programme on Bing the following Sunday, prompted me to get down to - at last - putting something on paper about Bing in my life. This is a project, I fear, I have been postponing for years.

I am now 58, having taken early retirement from teaching three years ago. Don't let anyone tell you otherwise - retirement is wonderful! On that Monday, for instance, I had spent the day in my large garden, complete with my personal stereo and a selection of Crosby tapes. One of the principal advantages of retirement is that you do as much 'work' as you wish and then say: "That's it!" And indoors you go.

So at 3.45 I was comfortably seated in front of the television, feet up, glass in hand, for a blissful hour and a half. The curiosity referred to, and which is of no importance whatever, concerns the credits at the end of the film. It said, among others, "Double-bass player....Harry Barris." In the film, and as recorded in THE ROAD TO HOLLYWOOD, Harry apparently played the saxophone. He usually got bit parts in Bing's films at the time, and in point of fact, played the part of a double-bass player in BIRTH OF THE BLUES. Do you recall - I'm sure you do - that scene where his bow strings snapped in the middle of NELLIE? Harry starts and evidently invents the plucking style of bass playing instead of bowing - Bing casually breaks the bow in two as if of no further use. This is believed to be historically (and musically) true.

However, after the film I began to think of when I started to get hooked on Bing. It goes back to 1939. My brother and I were in Blackpool with my parents in late August. We spent a lot of time, and as much cash as we could afford, in the amusement arcades where they had a jukebox though perhaps they didn't call them that in those days. This machine contained a fair selection of Bing records but I certainly remember (1) SWEETHEARTS and (2) MEXICALI ROSE, and GYPSY LOVE SONG. I should remember them for we nearly wore them out.

We returned home, relatively, in due course - but one week later I was back in Blackpool as an evacuee! I knew where to listen to Bing records. There was also Hill's store behind the Tower where they regularly played Bing's records to please the customers - and others.

Evacuation surprisingly ended in 1940 and I returned home. As I recall it my memories of that time are of listening to the 'wireless' every Tuesday morning at 7.15 when there was BING TIME - 15 minutes of about five records. No blathering, inane, disc-jockey, only the records - and just the thing to send me off happily to school.

In 1942 my sister bought a secondhand Columbia wind-up gramophone for £1 and the three of us began our collection of records - mostly Bing. Alan Dell apologised for the surface noise on START THE DAY RIGHT. He should have heard our copy by the time we had finished with it - or it had finished with us!

In 1944 I went to college to train to be a teacher. Our recreation mainly was self-made. We held impromptu concerts and my party pieces were what I hoped were tolerable interpretations of MAY I? and LOVE THY NEIGHBOUR which I had faithfully learned at home. These were, of course, 1934 songs but you could still buy the 78s in record shops in 1942. Indeed, I believe many of Bing's early 30's records were still available in the shops in the late 50's. Its a different world today!

We also had a record club at college to which we subscribed our meagre pocket-money to buy records - mostly jazz but again, Bing came in with a fair sprinkling.

I almost blush with embarrassment to think of us learning to dance in the recreation room. No girls were allowed - it was St. Mary's R.C. College in Twickenham - so we danced with each other as a sort of preparation for a visit to the Hammersmith Palais. A few eyebrows would be raised nowadays but we were completely innocent. It was some years before I realised the construction some people might place on young men dancing together.

One of the highlights of college days was in 1946. I was elected to be one of the Prefects, or Marks as they were called by all and sundry, and at the end of the summer term - as a reward for service - we were given ten shillings (50p) for a day out in London. I managed to 'con' my companions into parting with 6/- (30p) to see ROAD TO UTOPIA at, I think, the Carlton Cinema. It left enough for fish and chips - and a pint.

I started teaching in September, 1946. Teachers had just had a rise and I started at the princely salary of £300 per annum. It meant take-home pay of just over £5 a week. This didn't leave much for luxuries - like records. In any case I didn't possess a gramophone. That came in the early 60's after marriage and three sons.

Gradually I began to collect my Bing records again, slowly but surely.

The biggest boost to my collection came when I acquired a reel-to-reel tape recorder. Then I learned of the CROSBY COLLECTOR, and by the good

offices of the late Bob Roberts began to build up my tapes of LPs and the radio shows. I still play them regularly on my ageing recorder.

The last session I had was a few weeks ago. My wife was away on a weekend course and I was decorating. I think I got through about 20 hours of tapes over the weekend. Sheer bliss!

I have for some time been a member of a local choral society; we do the standard repertoire - MESSIAH, ELIJAH, VERDI'S REQUIEM and so on. My wife sometimes says to me that she finds it surprising - one minute its Bach, the next Bing, Schubert, then Satchmo. My answer never varies: Its quite simple - they all provide you with good solid music in their field - and great enjoyment.

We saw Bing at Belle Vue of course just a few weeks before his death, but my last sort of public encounter with Bing was at school. Just before I left, we took part in a local Music Festival when we had to perform music with the theme of animals. Our orchestra and choir took part, and the music teacher asked me to conduct the choir. One of our songs was SWINGING ON A STAR.

I'll never forget the look of astonishment on the childrens' faces when they heard me join in the whole song from memory. They didn't know, of course, how many times I had seen GOING MY WAY, or the state of the really beat-up record on 78 that I had played in 1944.

Editor: Nice reminiscing; yes, it was about that time that juke-boxes made their appearance. Artists on the same bill as Bing at that time would have included The Ink Spots, the Mills Brothers, and Glenn Miller who, incidentally, had a number around that time entitled JUKE BOX SATURDAY NIGHT on which his vocalists imitated currently popular juke box 'stars'. And so to

ANOTHER MAN'S BING:

Member TOMMY BURNS, (Seaham) way up in the North-East, which by the way is very strong in Crosby interest, found himself the subject of an article in a local newspaper. Tommy wryly tells us he was in no way responsible for the heading - or some of the 'facts' given in the story! He says some of the detail is blown-up in the way colourful reporters like to do: however, it reads:

CROSBY FAN ON THE ROAD TO COMPLETE COLLECTION

A man who has identified with Bing Crosby since he first saw him on the cinema screen nearly half a century ago, needs only a handful of his records to have a complete set. Mr. Tommy Burns (55) of Alexandrina St. Seaham, has travelled all over the country in search of Bing's records and material about him.

'I have visited collectors, scoured jumble sales and junk-shops, read advertisements in specialist magazines, and my ambition is to have the lot,' he said.

Mr. Burns's 3,000 records weigh more than a ton and

include 78s, LPs, EPs and tapes. The first record he bought as a boy was LOVE IN EBOOM and the latest DARK MOON but his favourite is THE WHITTENPOOF SONG (LITTLE LOST SHEEP).

Mr. Burns started work at 14 at Dawdon pit but left to join the Durham Light Infantry and was wounded in Korea. While in hospital in Japan he met Bing, and another highlight of his life was when he received a personal letter from the star.

He is a member of the Bing Crosby International Circle. He said Bing fascinated him and he liked his easy-going approach to life.

"He has become a part of my personality."

Mr. Burns lives with his two dogs Rinty and Geordie in a downstairs flat, and says: "How could I be any happier with two such good friends and my Bing Crosby records?"

He is well-known as a Crosby impersonator in the social clubs of South-east Durham, where with his straw-boater and cane he is always ready to croon a request.

Well, another man's Bing - a lifelong association. This very readable story was accompanied by a photograph of Tommy, complete with straw-boater surrounded by a collection Crosby album sleeves - and a few days later had a surprise postscript in that same paper, which read:

READERS RESPOND TO BING FAN

Wearsiders seem determined that 55-year-old examiner Mr. Tommy Burns of Alexandrina Street, Seaham, shall complete his unique collection of Bing Crosby numbers. He has been collecting them for more than 44 years and has more than 3000 records and tapes.

Since his story was published in The Echo he has received a number of calls and offers, and now needs less than a dozen to have them all.

He says he has been pleasantly surprised by the interest of the public.

And very nice, too! Then to complete this trilogy of "One Man's Bing", JIM LOWE of North Woolwich, London found himself soliloquizing on the following lines:



as reading a BING back number recently and came across an item by Derek Parkes. It was about Dolby and sound engineering generally. Now, he wrote a marvellous article, much of it above me I must confess. All absolutely true, I would vent-

ure, for he is clearly an authority on this type of thing and some technician, to boot, and reading of 'tones' and the varying facets and nuances of this skill it gave me room to ponder on the lines of those like myself who are suffering a degree of deafness. And I'm afraid all that talk of degrees of clarity, etc., depth of tone, absence

of hum, hiss, waffle, wow and flutter, etc. just fell on deaf ears - hmmm...didn't really mean that allusion! I'm just happy to be able to hear those magical Crosby songs with all the attendant interference. I have a hearing aid which doesn't do very much for me. Under normal circumstances, that is but when I'm on my own (being now retired) I can listen to Bing and gain all the magic of his superb voice with the aid. I am able to hear him without this help but I don't hear the full depth of his varying registers, and for those who hear normally, I guess this is difficult to understand.

Y'know, in the wonder of the 30's we used to listen to Bing on any old wind-up gramophone that was available with the discs themselves often the worse for wear, no accoustics &c other than a horn, would you believe, to enhance the beaut of those tones. But my goodness, didn't we just love that voice!

I'm not knocking hi-fi, or indeed the desire of those who go on researching and developing the means of reproduction. All honour to them. I understand it. I'm just thankful though that I'm able to hear that Oh, so majestic voice in any degree. The sorrow that could ensue, with complete loss of hearing to those who love the Crosby voice must be awful just to contemplate. A life without Harry Lillis....Ah well, I suppose there ARE those who would be thankful to hear even as I do, diminished tho' my hearing is. Blessings are to be counted, I say, and listening to him even as I write I feel I am well blessed. And aren't we the lucky ones to have come along with Bing all the way from the early 'Thirties? His wonderful legacy remains with us tho' his corporeal being has gone. Blessed Bing....

However, I'm not without a moan or two! Life's like that for the Editor, I'm sure.

My moan is a perennial one, I expect - those folk one writes to and who seemingly don't have the courtesy to reply to your letters. Even though you enclose the SAE and a return address. One is continually left, as it were, in a constant state of limbo, not knowing if the letter has been lost in transit, or what the heck has happened to it. Folk not wanting to reply in detail might just put the stamped envelope in the post then I at least would be satisfied, being assured the letter had arrived. One would then avoid that everlasting feeling of "Did the letter arrive - should I write again?"

Mostly among our BING fellowship cofrespondents DO reply promptly; indeed, promptly and courteously - but there are the others who provoke these gnawing doubts.

Have that young lady MELANIE PRIENDIVILLE close to my domain and I wrote to her and received a nice letter in reply. Its most gratifying that she is deeply interested in Bing and Crosbyana generally. She is of tender years yet but I think she is so taken with the magic of the VOICE that she, with all the other youngsters, will certainly ensure that Bing lives on. There may even be a candidate or two to follow our doughty Editor! In the next century, I mean.

Editor: Well, I'm grateful for that final comment - Jim took us for a nice little jaunt! Raising the spectre of deafness which, for some odd reason, so many comedians and scriptwriters find funny, but for any music-lover (and certainly those who delight in the rich tones of Mr. C.) must be a calamity of the first magnitude. Then Jim made the telling point about not answering letters, especially when a SAE is enclosed. It would be nice to think that this is relatively rare among our members for it is an inexcusable discourtesy.

As for the youngsters in our ranks, well, they are a continuing source of delight - and reassurance.

UNCHANGING BING

IN A CHANGING WORLD *****



When I was a boy, and then growing into a teenager, I was always struck by the number of times my parents, aunts and uncles and indeed, most grown-ups were apt to make comments, or preface a memory, with the remark: "But that was before the War, wasn't it?" Or, "was that before - or after the War?" I'm sure it was the same in most households for the War marked a firm dividing line - adults gauged almost everything as "before" or "after" the War - the 1914-18 war, of course, still known as The Great War. It was a datum line in the lives of people who had lived thro' it. It was only later when I began to read - and ask questions - that it began to dawn on me just what a dividing line it had been. Nothing, nothing was ever to be the same again.

And, of course, history duly repeated itself; and once more nothing was ever the same again after World War II. Not for those who lived thro' it. Inevitably, we who were children in the 20's and 30's now find ourselves reminiscing on the same lines: "Before the War - or after?" We can only hope and pray that today's children will not need to use those terms.

However, this is not a social or political survey. Nothing so profound; merely brings to mind another facet to add to all of those so often extolled about Mr. Crosby. Unchanging Bing - in a vastly changed, and changing, world.

Many said, on Bing's death, "But he seemed to be with us all our lives...." And there was good reason for that comment; verily he HAD seemed to have been with us all our conscious lives. One small aspect is the following.

Before the War, and indeed, until paper or newsprint as they called it, became scarce and rationed, the notorious Sunday newspaper, THE NEWS OF THE WORLD, then a full-size paper and not the tabloid style it has fairly recently adopted, used to print a half-page of sheet-music, i.e. the music and the words, of popular songs of the day. This was undoubtedly done under license (and a payment to) the publishers.

And this was exceedingly popular; pianos and not guitars or organs were THE home entertainment before the Second World War and amateur artists especially used to religiously cut out and save these half-pages of sheet-music.

We're glad they did - for on the next two pages we can reproduce two such songs. You must picture yellowing, fading, brittle sheets of newspaper of the music, with contemporary news items on the reverse - a rare slice of nostalgia indeed.

As you can see, along with the words and music and other details of the featured song, there was a small picture of the chief artist popularising the song. It could be a bandleader, a comedian, a radio star and so on. Inevitably, with Bing's fabulous popularity in the 30's his songs were frequently featured, probably more than any other artist's if one was in a position to tabulate them.

Here you see a reproduction, nice and clean and clear - well, as clear as we can get them from the condition mentioned above..... We don't need to ask if Bing was before or after the War....he has been there all the time!



Bing Crosby.

I'M AN OLD COWHAND

(FROM THE RIO GRANDE)

No. 2,063

FOX-TROT SONG.

Written and Composed by JOHNNY MERCER. Sung by BING CROSBY

Copyright

CHORUS

I'm an old cowhand from the Rio Grande
But my legs aint bowed and my cheeks aint tanned,
I'm a cowboy who never saw a cow, never roped a steer
'cause I don't know how,
And I sho' aint fixin' to start in now,
Yippy-I - O - Ki - Ay, Yip-py - I - O - Ki-a y

2nd Chorus.—I'm an old cowhand from the Rio Grande,
And I learned to ride 'fore I learned to stand,
I'm a ridin' fool who is up to date,
I know ev'ry trail in the Lone Star State,
'Cause I ride the range in a New Straight Eight,
Yippy-I-O-Ki-Ay, Yippy-I-O-Ki-Ay.

3rd Chorus.—I'm an old cowhand from the Rio Grande,
And I come to town just to hear the band,
I know all the songs that the cowboys know,
'Bout the big corral where the doggies go,
'Cause I learned them all on the radio,
Yippy-I-O-Ki-Ay, Yippy-I-O-Ki-Ay.

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4th Chorus.—I'm an old cowhand from the Rio Grande,
Where the West is wild 'round the Borderland,
All the Indian Chiefs of long ago,
And ole Buffalo Bill I used to know,
I have met them all in his Wild West Show.
Yippy-I-O-Ki-Ay, Yippy-I-O-Ki-Ay.

5th Chorus.—I'm an old cowhand from the Rio Grande,
And I've done retired living on the land,
I spend all my time at the hotel bar,
With a gin and lime and a big cigar,
'Cos my old ranch hoss is a movie star.
Yippy-I-O-Ki-Ay, Yippy-I-O-Ki-Ay.

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Bing Crosby.

TEMPTATION

(SLOW FOX-TRGT). Written by ARTHUR FREED. Composed by NACIO HERB BROWN. Sung by BING CROSBY
No. 1,978 Additional Lyrics by CHARLES WILMOTT Copyright

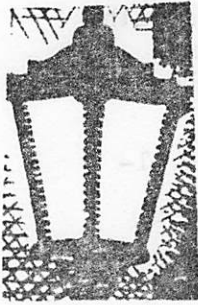
You came - I was alone, I should have known,
You were temptation..
You smiled, luring me on, my heart was gone
You were temptation.
It would be thrilling, if you were willing
If it can never be, pity me,

— REFRAIN.—For you were born to be kissed, I can't resist.
You are temptation and I am yours.
Here is my heart.

Take it and say "We'll never part."
I'm just a slave, only a slave
to you, Temptation.

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LESLIE GAYLOR'S SEASONAL ROUND-UP



Well members, here we are again at Christmas time and I'm sure that everyone will agree that this festive season - traditionally a Crosby season - seems to come around with increasing rapidity.

And you know what is said about those who feel that!

Looking back over the past year we seem, all round, to have a fairly good "Crosby Year" and not only in Britain but, thankfully, elsewhere. There are those among us who feel impelled to strive in their various ways to keep Bing's flag flying to ensure that Bing keeps his rightful place in the sphere of things and their successful efforts are much to be appreciated - and I for one look forward to enjoy what they may achieve during 1985. Thanks are due to these enterprising people.

I was particularly impressed by the release of the "Bing Crosby in the Thirties" Volume I by JSP Records and as reported in the previous issue of BING; by the time this is in print I hope to be the proud possessor of their BING IN THE THIRTIES VOLUME II.

Added to that, I've had numerous reports in my mail outside of "Crosby Circles" of the outstanding sound quality of the two albums inaugurating THE CHRONOLOGICAL BING CROSBY - Vols I and II, the startling news of which also appeared in the previous BING. I certainly agree with these reports, and offer my congratulations to all those concerned with this project.

It may be appropriate for me at this point to thank those members who wrote me such kind letters of appreciation relating to my tie-up with Alan Dell who, for me, is the BBC's No. 1 radio record presenter. Seems many - most, perhaps I should say - tuned in especially to hear Alan's ever-classy SOUNDS EASY programme on October 14 last, the occasion of the 7th anniversary of Bing's passing. I must say, also, I had a considerable number of letters from non-members of our Circle.

Earlier in the summer I wrote one of my numerous letters to Alan suggesting he play a little tribute to Bing seeing that this seventh anniversary would coincide with a scheduled SOUNDS EASY programme. Alan, of course, had the signal distinction of compering Bing's last (recorded) broadcast, two days before October 14, 1977.

I took the opportunity to send him some recordings which have not been issued in Britain on long-play or ones that rarely get broadcast.

Some time later Alan announced on the radio that he was to do something on Bing on October 14 and invited listeners to send in any requests for the programme.



The next development was when I was on my way to work early one morning; the postman handed me a Telecom wire which urged me to telephone Alan Dell on one of two evenings. This I did and the outcome was that I had three interesting phone conversations with him. He told me he was doing something for Bing admirers and initially I formed the opinion he would pass over one-half-hour of his hour-long programme to pay tribute to Bing.

Alan informed me, that going through his mail, he noticed he already had "requests" sufficient to fill four complete SOUNDS EASY programmes of Bing alone and that he had intentions to use some of my material combined with a selection of listeners' requested records. When it was announced that Alan was to devote the whole of his programme to Bing I really felt full of enthusiasm as, indeed, it appears so many others were.

I recalled that during one of my conversations with Bing I told him I had the aim to get some of his lesser-played recordings broadcast here together with some of his radio items.

"You do that, Leslie, good for you!" was Bing's reply. So I am particularly pleased that this aim was realised in this one programme of Alan Dell's. And once again, my thanks to so many who wrote expressing their appreciation of my 'latest effort' on Bing's behalf that I've been involved with.

A programme of my own was broadcast on BBC Radio Solent also on October 14th and this brought me even further mail. You will understand, therefore, that I cannot answer letters when mail gets so heavy - and certainly not by return of post as some, apparently, would wish. Incidentally, this Solent broadcast got me in touch with a listener who possesses that most elusive Bing record on Brunswick C1874 of TWO CIGARETTES IN THE DARK and THE MOON WAS YELLOW.

I'm ever-grateful to Judge Francis Smith of the Supreme Court of New York for his many newspaper cuttings keeping me in touch with much Bing-wise in America, and of course, for his always interesting letters. His eagle-eye seems to catch anything in print appertaining to Bing - he sent me the notice of the death of Ken Carpenter, the announcer and compere so long associated with Bing's radio shows. A brief obituary appears elsewhere in this issue, I believe.

I was particularly amused, however, by the Judge's account of a great evening he and his wife Agnes enjoyed in September last at New York's Friars Club. This was a tribute to Dean Martin with 'Abbot' Frank Sinatra acting as Master of Ceremonies.

At a private party afterwards, Francis and his wife both got to talk to Frank Sinatra and Dean Martin; during this, however, several people brought to the notice of the two singers that Judge Smith was strictly a "Bing" man! Needless to say, perhaps, both Dean and Frank declared Bing was "truly a super guy".





Over many years it has been a common practice of mine to purchase anything from say, three to perhaps seven copies of many of Bing's albums. Members may wonder why this was so. It wasn't entirely obsessional though that may have come into it; I think mainly I did this as a form of investment, thinking I suppose that these 'spares' might come in handy for the day when I had to retire from work.

But as one constantly under pressure to part with my records to fellow Crosbyites far and wide, I have often succumbed to the pleadings of others to the extent that I now find I am down to anything from three to only the one copy of many albums and I really must call it a day, if I may diplomatically say so!

When I was at the Waldorf Hotel event in May 1983 I was much amused by a remark of Bing's erstwhile butler, Alan Fisher, who commented: What was to happen to all this lot (meaning my collection of Bing memorabilia) when you, so to speak, 'kick the bucket'? A good question possibly that will apply to many of us. But as one ever hopeful to be around for some while yet, I want to enjoy what I have accumulated in my pursuit of Crosbyana.

Many members it seems were pleased at my reference to Geoff. Milne in the last issue of BING, so their letters tell me. I go along with the point of view that if Geoff was still in charge of the MCA catalogue in the UK we would almost certainly enjoy a fine selection of Bing material from time to time - especially material that has not been reissued over and over again. He had the capacity of creating good albums.

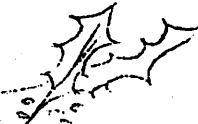
I may be encroaching on TRACK EVENTS but a word or two on albums. It will be of interest to some members who have long searched for a copy of the Reprise album RETURN TO PARADISE ISLANDS that the new Japanese import release can be obtained from the Record Centre, 45/46 Loveday Street, Birmingham B4 6NR - BUT, it is £9.00 plus postage. The number is Reprise P7703 (Stereo); and the BROADCAST TRIBUTES album No. 0005 - THE LONG LOST BING 'N JUDY OFF THE AIR PERFORMANCES can also be obtained from the same source.

Those desirous of getting the 3-LP set BING - 50 YEARS OF POP STANDARDS, Japanese MCA VIM 14-16, may like to know that Orpheus Records, Marmion Rd., Southsea, Hants, have supplied this set - at a cost of £24.00

To finalise, as in past years, I would like to wish all members



THE VERY BEST FOR CHRISTMAS & THE COMING NEW YEAR, coupled with the hope that 1985 will bring some Crosby riches in some form or other.



My many thanks also to those who have been kind and very helpful to me during 1984 and a big Thank You to Editor Reg Bristo for his fine work and dedication in producing our BING magazine so regularly and which I know so many of you fully appreciate and look forward to receiving.

All members will warmly reciprocate Leslie's greetings and good wishes. And this may be a good time to have a word or two on the Alan Dell broadcast inspired by Leslie.

THE COMMEMORATIVE BROADCAST OF OCTOBER 14, 1984: Presented by Alan Dell

Two days after this tribute to Bing I was startled - perhaps staggered - to receive a letter deploring it, saying a wonderful opportunity had been lost, and that it did nothing at all for Bing's memory. How on earth the writer, who shall remain nameless, came to the conclusion I can't possibly imagine. He was in a minority of one, for heavy mail indicated extreme pleasure with it. The writer didn't say how HE would have taken the opportunity to present such a programme: He is welcome to do so in these pages.

I found it quite splendid; it got away from the so-often-played records of Bing (much as we will always enjoy them) and showed Bing what he surely was, the most complete and versatile entertainer he came to be recognised as. Indeed, the programme manifested what was always one of Bing's own aims: to involve others. The programme was indeed a complete variety show.

The amazing conversational duets with Connee Boswell; yes and withal so jazz-orientated. The hilarious Bea Lillie and Louis Armstrong romps. The early Bing, the late Bing...it was all there. A splendid mixture of radio and records - even to a duet with an opera singer! Leslie Gaylor received due acknowledge from Alan Dell - and richly deserved it for the programme showed his touch - and endless thought.

"Conversational duets" - a new thought. Bing's ability to ad lib has always been a delight (and how often he got the lyrics wrong in broadcasts!) - yet it struck me that despite the intricacy of some of his ad-libbing (and to an extent those of Connee) he never 'lost his way' by which I mean he always got back dead on the melody, dead at the right time. It's not easy!

Few among our members will have missed the programme, and it's fair to assume it is safely on cassette throughout the land. For the sake of posterity, however, the following is the running order. (Rad) and (Rec.) indicate radio or record:

Singing in the Rain (rad)
The Moon got in my eyes (rec)
Start the day right (rec) with Connee Boswell
Hello Mom (rec)
Some of these days (rad)
Then you've never been blue (rec)
If I knew you were coming (rad with Bea Lillie)
These foolish things (with Dorothy Kirstein) (rad)
A kiss to build a dream on (rad, with L. Armstrong.

You're driving me crazy (rad)
Yours (rad)
You took advantage of me (rad)
What a little moonlight can do (rec with Gary Crosby)
An apple for the teacher (rec, with Connee Boswell)
As long as I'm dreaming (rad)
My heart goes crazy (rad)
Everybody loves my baby (rad)
Once in a while (rad) - poignantly, and aptly, Bing's last recording.



As far as I could ascertain, not one of the people named as requesting records was an ICC member!

As a PS. there is no way of knowing now, but I wonder how many times HELLO MOM was broadcast during the 2nd World War? A pound for every time would involve a fair amount of money! Which reminds me: One or two have asked what Bing means when he sings "I hope that dad won't mind I called 'collect!'" As most will know, this is the American way of saying "reverse the charges" when making a telephone call.

KMH

We resume where we left off last time detailing the songs Bing was singing thro' the years of the 30's on his marathon Kraft Music Hall programme. Details by RON DANIELS who insists he is not guaranteeing 100 per cent accuracy but is fairly sure of it. No doubt other KMH researchers may like to contact Ron - 1 Oxford St., Victor Harbor, South Australia 5211: Chief interest may be in the songs Bing fairly often on radio yet never recorded:

14th April 1938

Ti-pi-ti-pi-tin
Sweet as a song
Trade winds.

28th April 1938

Hometown
Call me up some rainy afternoon
Love walked in
Don't be that way
Its wonderful.

12th May 1938

Sissy
Carry me back to old Virginny
On the sentimental side
Two bouquets
Love walked in

26th May 1938

Hometown
Two bouquets
Its the dreamer in me
Sailing down the Chesapeake Bay
Hail, KMH!
When Mother Nature sings her lull-
aby

9th June 1938

Says my heart.
The girl in the bonnet of blue
All the world will be jealous of
Its the dreamer in me (you).
Lovelight in the starlight

23rd June 1938

Says my heart.
I let a song go out of my heart
Two bouquets
Little Lady Make-believe
Get out and get under.

21st April, 1938

You couldn't be cuter
Love is here to stay
Swing low, sweet chariot.
One song.

5th May 1938

One song
My heart is taking lessons
Love is here to stay
At a perfume counter
Row, row, row your boat.

19th May 1938

You couldn't be cuter
At a perfume counter
Down the old green river
Let me whisper I love you
The dipsy-doodle (with Rose Bampton)
Lovelight in the starlight
Hello Hawaii (with Humphrey Bogart)

2nd June 1938

Cuddle up a little closer.
Little Lady Make-Believe
Sissy
Let me whisper I love you
Don't be that way

16th June 1938

Stop! and reconsider
Lost and found
I wonder what's become of Sally?
The gypsy in my soul
When Mother Nature sings her lullaby

30th June 1938

You're an education
Hello Hawaii!
The flat-foot floogie
Lovelight in the starlight
Silver on the sage
Lost and found

Stop! and reconsider
Little Lady Make-believe.
Don't let that moon get away
When I lost you
Silver on the sage
Crosby & Hope (comedy routine - could
have been where the idea of the Road
pictures was born)

TES: Bing went on holiday after the 21st July programme until October.

On 19th May when Bing sang The Dipsy
Doodle, Rose Bampton sang counter with
I DREAMT I DWELT IN MARBLE HALLS !

The song WHEN MY BABY SMILES AT ME sung by Bing on 7th July 1938 has no connection with the song of the same name on SONGS I WISH I'D SUNG album. Bing has great difficulty singing owing to the antics of Bob Burns, apparently.

"MY LIFE WITH BING" - a Review by Pat Forster (Miss)

I am not surprised at the newspapers not making more of it, as there are no 'revelations' of the kind beloved by the present-day press and critics; I am surprised, however, that we have not heard more about it from Bing's admirers, especially from our own Circle.

Firstly, its outward appearance. It is a large book, consisting of 355 pages size 11" x 9" - more of the coffee-table variety; it is beautifully bound and printed - truly worthy of its subject. Secondly, the contents; Kathryn turns out to be a wonderful writer with a great gift for expressing herself. She is obviously warm, witty and affectionate and a mine of information.

It deals mostly - and naturally enough - with their family life, together with rare and interesting photographs; yet it also throws light on Bing's professional life and clears up, in my opinion, some of the questions that arose from time to time. For example, let me quote Kathryn:

"I pick up a book in the attic, 'The Incredible Crosby' by Barry Ulanov. The inscription reads 'TO MY BELOVED HUSBAND 1948'. There were questions asked towards the end of the book about the quality of Bing's voice. Was it fading? Was he losing important notes? Was he still able to sing with the same old effortless lilt? The year was 1948. In 1948 Dixie discovered she had cancer of the cervix. Treatment was still primitive, involving radium needles, packing, X-Rays, surgery - all too late. Bing's pain always went right to his voice. But he continued working, and together they tried to keep their sons from worrying, and the world from knowing."

(cont...

In his book, THE CROSBY YEARS, Ken Barnes wondered why Bing did not take over the highly exclusive LP market in the late 50's and 60's as Sinatra eventually did. Again, I think Kathryn provides a possible answer. Just before their marriage Bing revealed to her that he had serious health problems and could probably only 'give her 10 more years', and all through the 60's he suffered from recurring attacks of kidney stones which meant a series of operations. A man in his 60's with health problems and a new family to devote his remaining energies to, does not strive to keep on top of his profession perhaps.

Kathryn also confirms that Bing no longer found the conditions in recording studios always congenial. She quotes from a letter Bing wrote to her in 1963 about a recording session with Frank Sinatra and Dean Martin - 'The great one had hired a 45-piece orchestra, a vast cadre of vocalists, and four arrangers and conductors for our songs from the Broadway musicals GUYS & DOLLS, SOUTH PACIFIC and KISS ME KATE. Dean and I watched in bemused bewilderment while Sinatra organised, conducted, arranged, and criticised everything. After finishing two sides, Frank, who had spent the night on the town, averred that his reed was tired and dismissed the vast assembly. We had been there less than an hour and a half, a far cry from the old days when I used to record five or six hours with a 4-piece band in a warehouse in downtown Los Angeles'.

My own regret is that the book stops in 1965 when Bing and Kathryn moved to San Francisco. I have written to her saying how much I enjoyed it, and hoping she would give us more of her delightful writings.

This book is one of, if not THE, best book on Bing that I've had the pleasure of reading, apart of course, from that of Dr. Mize, and I recommend it to all Crosby admirers

The book, at £18.75p plus postage, may be considered expensive but it is beautifully produced. I obtained my copy from JAZZ & SWING, The Record Centre, 45/46 Loveday St., Birmingham, B4 6NR. The publishers are Quartet Books Ltd., 27/29 Goodge St., London W1 P1FD and simultaneously in the US by Collage Inc., Wheeling, Illinois, USA.

Editor: Thanks to Pat for her interesting comments - the book does seem surprisingly interesting and literary. I must confess I was greatly struck that Sinatra calls his voice his "reed". I have always thought his voice was "reedy" - and I don't consider that complimentary. Quite a coincidence! We think many have been put off by the cost of the book.

Over the page is a 1934 - yes, 1934 - article on Bing and his style. It is not of undue interest perhaps but it is another example of the way, even so early, Bing was being written about in so many ways. Illustrative of the unique position he already held. We don't know the writer, KENNETH WYNNE, but he showed astute perception when he says (50 years ago) "artistic crooning will maintain its popularity" - we've always deprecated the "crooner" tag given to Bing; note this 1934 author made the distinction in his second paragraph!



BING CROSBY is the idol of crooners

CROONERS come and Crooners go, but I think that artistic Crooning will maintain its popularity, with all classes, for many years to come: and one thing is certain, a good Crooner will always command good money, whether he plays an instrument or not, as he is a great asset to any band.

What is artistic Crooning? Is it the effeminate wail of nothingness that is so frequently heard (but not so much as in

the past, thank goodness), or the style of singing Bing Crosby gives to his countless admirers? Let us dissect the fundamental principles of Bing Crosby's singing.

Firstly, he has a voice production technique that the "mike" loves to accept.

He certainly never gives the recording engineers the slightest trouble. And this same voice "placing"—with a louder tone—is equally effective when singing in kinemas, theatres, etc., without any mechanical amplification.

Voice "Placing"

Voice "placing" is attacking each note carefully on the breath which releases and opens the throat, thereby allowing the vibrations of the voice to permeate the "mask" (the cavities at the back of the face and in the head).

CROONERS and the ART of CROONING

Hints for Would-be Crosbys

by KENNETH WYNNE

By singing on this one line, as it were, one has perfect control of "tone colour," that is, being able to go easily from a loud tone to a whispered one, technically known as the "sotto voce."

This soft tone is the ideal one for crooners who record or broadcast with bands. However, it is difficult to produce, for it isn't the falsetto voice, remember. Yet I have met many people who think crooning is so easy—so easy, in fact, that they never want to work at any voice production exercises. Well, this type, with a rare exception, aim at the impossible, and I promptly tell them so. Good crooning is an art which has to be studied.

Dictionary Clarity

Suppose that the voice is properly "placed," so that it will respond to any shade of mental thought. What, then, is the next step to get on to the Bing Crosby plane? Why! clarity of diction—a clean-cut pronunciation of all words, perfect vowel shaping, emphasis, expression, wherein lies the great charm and appeal of Bing Crosby's singing, or anybody's singing, whether they are "straight," operatic or other type.

Whenever I have heard Crosby singing, *Brother! Can You Spare A Dime?* I have always wanted to empty my

pockets to him, because he has touched a responsive chord in me, and he has this heart punch when singing most of his numbers. He gets at you and through you.

Hints for Legato

But all this means care to create the right atmosphere around whatever one is singing, the weighing of every word for its true meaning. As a small guide to getting your voice focussed in the "mask," you could hum a few arpeggios, within your vocal compass, then open on to the vowels Ay, E, I, O, U—Ah. Keep the "humming" line as the resonating line, always, and sing the arpeggios with a good legato—very smoothly.

Regarding diction, you must carefully shape your lips to articulate pure vowels. It isn't any good trying to sing a distinct O or U with your lips and mouth shaped in the same way as when you vocalise an Ay.

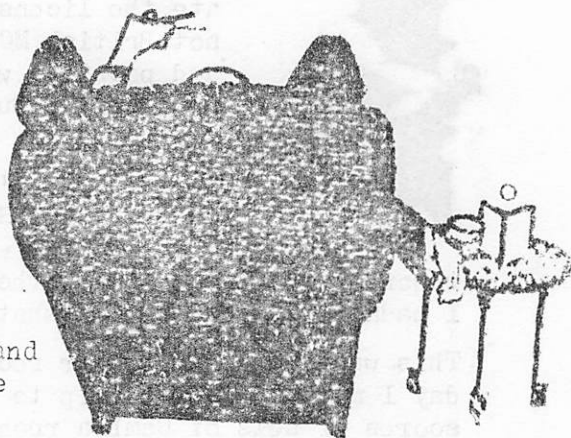
Tone colour, expression, emphasis, embellishments, etc., must be left to someone who can give you personally a practical illustration of these essentials, but it is a good plan to start each phrase of a song fairly loud and taper off your voice as you come to the end of it.

BING

track

EVENTS

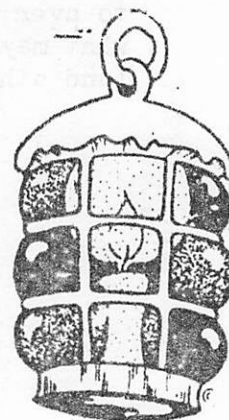
- new records and
the record scene
generally :



We were barely into October when, visiting the local record shops, we were confronted with the ever-agreeable countenance of Mr. C. smiling at us via the sleeve of the WHITE CHRISTMAS album, issued once more on the 'budget' label, Music for Pleasure, bearing the same number as last year (MFP559C) - and last year's sleeve notes by "J.E.M." proclaiming sales of "upwards of eight millions". Considerably upwards indeed. Which reminds us, several members sent us that little paragraph which declared that at last Bing Crosby's record of WHITE CHRISTMAS, long holding the record for sales, had been beaten by a young 'pop' singer in the States. Some bright-spark gimmicky propagandist having a go at, perhaps resentfully, breaking the mould. Well, it can be declared - but never proved, for the simple reason that now, having been issued umpteen times on different labels over the past 30 years an accurate aggregate total cannot now even be computed. And it is certain that WHITE CHRISTMAS will continue to be issued perennially, whereas any record by a modern 'pop' performer, while likely to achieve astronomical sales in a month, is dead thereafter.

But have you observed another 'innovator' aspect of Bing? All the record companies, no doubt keeping an envious eye on Bing's album, got their top artists to emulate it; thus we have "Christmas albums" by Jim Reeves, Slim Whitman, Perry Como, Sinatra, Martin, Ella Fitzgerald and many others, including Mario Lanza! Bing set the pace, as it were, for so many, many years.

We wonder how many members are familiar with CAMBRA SOUND; this company issues - or did - double albums at a price of £2.99. Strange story here, but firstly, although we've looked at these 2-album sets many times it was only recently we saw MILLION SELLERS OF THE THIRTIES AND FORTIES - with three well-issued tracks by Bing, viz., SWINGING ON A STAR, McNAMARA'S BAND and DON'T FENCE ME IN (it also includes the Andrews, Mills Bros., the Ink Spots, Dick Haymes, Patti Andrews, Gordon Jenkins and others) The no. is CRO33





Only in Woolworths (or Woolco) have I seen these Cambra albums, and I notice the label says "This Compilation 1982 - Titles licensed from MCA Records Inc." - this may indicate the licensing came from the American-parent company and not British MCA/EMI. So it seems its been around some time and possibly we've dealt with it here before though I cannot recall it. But here's an odd story.

That same day I bumped into a friend and discussing records he asked if I'd seen the Cambra Sound double-album of TOMMY DORSEY AND HIS BAND. Well, I'd spotted it as I flicked thro' the pile and while enjoying TD, felt I had sufficient of his records. "Did you notice the Bing track on it?" was his next query. And I hadn't! It turned out that THEN YOU'VE NEVER BEEN BLUE was on it!

This was one of the rarer records Alan Dell played of course; the next day I made a special trip to Woolworths - and there was not one of the scores of sets of Cambra records to be seen! I asked the young lady what had happened to them? "We had a message saying the firm had gone broke and all their records were to be taken off the market!" was her surprising reply. "They can't be far away," I said, "for you had a big browser of them less t an 24 hours ago!"

Turned out the young lady would have got one especially for me (the TD of course) - but they were packed up and in a warehouse a mile away! Odd story indeed; but I feel they will be back on sale again - so there's two to look out for if interested: CAMBRA SOUNDS.

THE CHRONOLOGICAL BING CROSBY VOL I (1926/1927) and VOL II - 1927

We were able, in the September issue of BING, to present the somewhat astonishing project which envisaged the issue of the whole of Bing's recorded output - a mind-boggling, courageous, ambition if ever there was one. But proof of sincerity of intent was soon forthcoming with the issue of the first two albums, title as above. The title details were included in the last issue so there is no need to duplicate them here.

They were, in fact, available at Leeds on September 30 and where, incidentally, we had the pleasure of meeting John McNicholas, the producer. There are several words which come to mind on hearing these albums - the favourite of which must be:

STARTLING!

And that is the opinion of all who have heard these albums regarding the remarkable sound quality that has been achieved. Its no exaggeration to aver that the transfers and mastering by JOHN R. T. DAVIES attains what may be termed a minor miracle. Many of us have listened to Bing (and others as well!) through the following cycles:

- (i) Wind-up portable, sprung, leatherette bound.,
- (ii) Using a pick-up; a 7/6d (37½p) little device, used to replace the weighty metal-sound-box of the portable with a cunning wiring into a radio so that records could be heard that much better.
- (iii) Pukka built-in radiogram - and following a break for World War II
- (iv) Record-players, i.e. units for playing records only.
- (v) Record decks, amplifiers and separate speakers... refined to today's music-centres tho' the connoisseurs remain with decks, amplifier &c.

And side-by-side with these developments, it might be said, were the developments in recording discs, the biggest item perhaps being the introduction of micro-groove, though it might be felt that the change in the mid-20's from mechanical to electrical recording was a step almost on a par! Until that happened, one rarely heard the bass on gramophone records! There is a story that a band turned up for a recording session - and the bass player brought in his string-bass.

"You can take that outta 'ere," said the engineer, "we can't record them! Use a sousaphone or tuba..."

Apocophra! Perhaps but it is nevertheless a fact that the frequency range of mechanical recording was very, very limited. However, we're digressing; what we set out to say is that never before have we heard 1920's recordings like we hear them on these two initial albums. They are fresh and bright with the string-bass astoundingly so. The artistry of Joe Venuti and Eddie Lang, so long admired in their 'muffled' state come over like new recordings. Whatever technology John Davies has employed he has reached a new peak in high-class re-recording.

The Whiteman rhythm section has an entirely new sound. Remember, the rest of the large band often ceased playing when Bing and/or The Rhythm Boys were vocalising, leaving only the 'hot' men, or rhythm section, to go along with them. This now becomes very, very evident!

We learn from the sleeve writer - himself an ICC member - that others of our Circle are actively involved in this enterprise, with the provision of actual records, photographs &c. And the sleeves are beautifully, artistically produced, too. Vol I has an overall pastel tint of blue and yellow - perhaps blue and gold? while Vol II is in various shades of beige. There are excellent photographs of those early days of Bing and the Rhythm Boys with notes on each track and 'take' entertainingly written by our Colin Pugh, noted for his remarkable collection and his authorship of THE ALTERNATE BING CROSBY. And the collective personnel of the large Whiteman orchestra of the period is also listed.

You will gather it is difficult, after years and years of collecting, not to be slightly overwhelmed at what has been done already on this CHRONOLOGICAL BING CROSBY enterprise. While generally remastering has steadily improved over the years, one still hears 'complaints' from the dedicated collectors of "too much top" "not enough" "they added ECHO!", and "Re-channelled for stereo! God forbid.." and so on. Here on these first two albums Crosby men have clearly provided re-mastering for Crosby connoisseurs.

John McNicholas, as already reported from Leeds, emphasised their sincerity; he also emphasised that continuing issues will always depend on the success or otherwise of their predecessors. It would indeed be a tragedy of the first magnitude if that support is not forthcoming - readily so.

The company is JONZO RECORDS, PO BOX 212, Harrow, Middlesex, HA3 7LD. and the records cost £5.75p each, no doubt plus postage. But John tells us they WILL be in the shops. If not in YOUR shops, suggest you write in the first instance, to John McNicholas.

WE WERE WELL AWARE THERE WAS SOMETHING WRONG IN OUR LISTING OF THE JAPANESE 2 and 3-album sets; nevertheless, we're obliged to so many who gave us the correct details. We feel it our duty

to at least present partial correction. Consulting the September issue pages 22 and 23, the numbers following are those on the 3-album set, BING: THE GREAT ENTERTAINER SERIES, Japanese MCA 9284 - 86

Record 1:

Around the world (3.10.56)
The Way you look tonight (19.8.36)
Sweet Leilani (23.2.37)
Thanks for the memory (1957)
White Christmas (29.5.42)
Swinging on a star (7.2.44)
Aren't you glad you're you? (10.9.45)
Mona Lisa (1957)
Bibbidi-Bobbidi-boo (12.49)
In the cool, cool, cool of the evening (20.6.51)
Zing a little zong (8.5.52)
Secret-love (31.12.53)
Gigi (1959)
Never on Sunday (1962)

Record 3:

I ain't got nobody (30.7.41)
Someday sweetheart (8.3.34)
Yes Indeed! (13.12.40)
Birth of the blues (26.5.41)
It's the talk of the town (29.8.45)
Who's sorry now? (5.9.45)
Personality (16.1.46)
On the sunny side of the street (21.1.46)
Pinetop's boogie-woogie (21.1.46)
I still suits me (17.3.47)
Shanghai (8.6.51)
I've got to fall in love again (8.6.51)
She is the sunshine of Virginia (1956)
All she'd say was "Umh Hum". -

THE MILLS BROTHERS: "EARLY TRANS-
SCRIPTS AND RARE RECORDINGS" BR118

This album is by the Broadway people who recently issued COMO/CROSBY, CROSBYANA, and THE FABULOUS RICE TAPES (Vol 2) e.g. Stan Hestor, PO BOX 244, Milford, Michigan, 48042, USA. (One record 11 dollars, each additional record 9 dollars)

This album contains five tracks with Bing and the Brothers:

1. Up a lazy river/Paper Doll/You tell me your dream.
2. Dinah (Take B) Dec. 16, 1931
3. Shine (Take A) Feb. 29, 1932
4. My Honey's loving arms (Take A Jan 26, 1933)
5. My Honey's loving arms (Take B) AND Life is just a bowl of cherries from Geo. White's Scandals

Record 2:

Stardust (22.3.39)
Summertime (13.7.38)
Red sails in the sunset (12.11.35)
I surrender, dear (31.3.39)
Wrap your troubles in dreams (9.6.39)
You made me love you (23.7.40)
Tea for two (13.12.40)
Some enchanted evening (10.3.49)
September song (29.12.43)
Beautiful love (24.7.44)
I'll see you in my dreams (27.11.47)
I've got you under my skin (24.12.47)
Harbour lights (5.9.50)
Hello, young lovers (9.4.51)

These titles have been verified from the actual records by Arnold Baker (and a few others) and with them you can now determine the titles on the 2-LP set SWEET MEMORIES OF BING.

And we can all ponder on the astonishing situation anew whereby MCA in Britain (and America) lie dormant; we even wonder if they KNOW what their associate is doing in Japan!

as on Ace of Hearts EARLY THIRTIES VOL I.

Other artists singing with the Mills Bros. on this album are Al Jolson, Dick Powell, Louis Armstrong, and the bands of Ellington and Cab Calloway.

This looks an attractive album, with a fair contribution from Bing, and especially so if you like the Brothers. And the price is fair too - even economic BUT, and it's a very big BUT! We have in the past recommended ways of getting these albums, i.e. obtain dollars from the bank and trust the postal service!

A member recently did this, sending 20 dollars (US). Within a short time the postman was at his door with the 2-record package - with a demand for just over £8.00! This itemised demand showed VAT, CUSTOMS DUTY and HANDLING CHARGE by the post office. Thus the records, from being economic and attractive, became expensive by almost doubling the company's asking price. We've always known this could happen but it seems now it's being done with

vigour. And its hardly likely to ease with British Telecom going 'private'. Be warned, therefore. The way things are going it seems that obtaining records from America (and overseas generally tho' we'd be interested to know how purchases of records from JAPAN are being treated) can be very expensive, if not totally prohibitive.

REMARKABLE VIDEO PROJECT

Further to what we were saying a page or so back about the means of reproduction and the actual records and the cycles of advancing technology, video has added a whole new branch of Crosbyana. The proliferation of VTR's means that collectors all over the country are busily enriching their Crosby collection in the most modern manner. Indeed, some are very well advanced with so many of Bing's films and TV shows already safely gathered in for viewing just whenever they feel like it. There is little in the way of professional output so far for Bing's efforts but no doubt that will be rectified in due course, - we know, for instance, that HIGH SOCIETY has become available in this form but otherwise, VTR owners must patiently await TV showing of Bing's films.

But a thoroughly attractive video-taping has been sent to us by - JOHN MARSHALL! With the Waldorf event of 1983, and this year's IN MEMORIAM in 'VARIETY' chalked up to his credit one may well ask: is there no limit to this man's energy, creativity - and dedication? He tells us he has spent over a year learning his video-camera techniques, involving endless patience, cussing - and start again! This we can well believe and appreciate. But the result must be a great pleasure to him - and in due course, we anticipate, to many others.

It has a true professional introduction by TEDDY JOHNSON, who is followed by SHELDON O'CONNELL, who puts Tacoma on the map. There follow hundreds, literally hundreds, of pictures of Bing on the screen - pictures from film 'stills', magazines, papers, film-posters etc. etc. 'Still' pictures? On video? Sounds dismaying, one agrees - but if film excerpts were embarked upon where would you start - or finish? The pictures prove of absorbing interest, following one another giving you enough time to absorb them, to guess who else is in the picture with Bing (they range from Prince Philip to, say, John Wayne!) - to guess which particular FILM it comes from, what songs were in it? And there you have another bonus: the whole thing is accompanied by scores, if not hundreds, of Bing records. Not the whole record, but linking sizeable, excerpts - beautifully recorded, we may add, as a soundtrack. It is a splendid montage of Bing's career, guaranteed to evoke hundreds of memories.

We endorse and commend it wholeheartedly - it will make photo-collecting obsolete, Frank Murphy may be dismayed to learn! John is continuing to work on it, improving it he assures us. But, copies will be available in December. The cost will be £15.00 post paid. Bearing in mind the cost of video-tapes (this runs for close on 2 hrs though we didn't time it) and with this price INCLUDING post and packing, it strikes us as a very fair deal indeed. Apart from all else, you get a lovely run of records!

JOHN'S ADDRESS IS: 39 KINGS ROAD, TEDDINGTON, MIDD'X.

WE HAVE WORD FROM RENEE CHESTER about those awaiting Spokane albums: She's certain that they will be with the members before Christmas.

A WORD OF THANKS TO ALL OUR CONTRIBUTORS, NAMED AND UN-NAMED, with a special "Thank-you" to GORDON WESLEY, (Upminster) and VIC BYNE (Slough)

Review

Bing lives on in song and story

By THOMAS MYLER

IT'S nostalgia time at the Braemor Rooms for the next two weeks, or rather the remainder of the next two weeks, with a tribute to Bing Crosby, the "Old-Groaner", who died seven years ago this month.

Entitled Sing a Little Bing, and devised by Des Smyth, it is a feast of nostalgia, with Bing being presented to the audience through the various stages of his long career.

Des portrays Crosby in the show, which was first presented at the Eblana Theatre some years ago and later on RTE, and the narration is by Brendan Balfe.

Stars associated with Bing, such as The Andrews Sisters, Carmen Miranda, Peggy Lee and Rosemary Clooney are portrayed by Anne Grayson, Kathy Nugent and Pat Reilly.

It is a show with lots of style and pep, not to mention good singing, and while Mr. Balfe is left behind in the crooning stakes by Mr. Smyth, Brendan manages to put across some good numbers.

I was glad, incidentally, that neither attempted to imitate Bing. There was only one Crosby, and always will be, and Des and Brendan kept to their own style and range.

Sing a Little Bing has enough songs to satisfy even the most discerning Crosby fan. It's a show not to be missed.

Evening Herald, Thursday, October 18, 1984

17



Ken Carpenter

Santa Monica

Veteran radio and television announcer Ken Carpenter died yesterday at St. John's Hospital after a brief illness, said Joe Leighton, Carpenter's longtime friend.

Carpenter, 84, caught the eye of radio executives after he announced the 1935 Rose Bowl football game.

Carpenter later became an announcer on such national radio programs as "The Kraft Music Hall," which starred Bing Crosby and Al Jolson; "Truth or Consequences,"

hosted by Ralph Edwards; "The Edgar Bergen and Charlie McCarthy Show" and radio and television versions of "Lux Radio Theater" and "One Man's Family."

Associated Press

LET'S GO OUT

THE BRAEMOR ROOMS

CHURCHTOWN

FINAL WEEK

A musical tribute to the legendary

"BING CROSBY"



BRENDAN BALFE
& DES SMYTH
KATHY NUGENT
PAT REILLY
ANN GRAYSON

Mon.-Thurs.: Show only £4;
with Dinner/Dancing £14.95.
Fri.-Sat.: Show only £5;
with Dinner/Dancing £15.95.

To Book Telephone 988664/982308/981016

"HIS MUSIC GOES MARCHING ON": This was the heading to a story in the ^{show}BOURNEMOUTH ECHO covering a performance of the TEDDY JOHNSON/PEARL CARR in September, after it had played Weymouth. Extracts from the article (supplied by JOHN MANSTON, Poole) were as follows:

"His name was Harry Lillis Crosby although millions knew him simply as Bing. And when the announcement was made of his death on October 14, 1977, it seemed for a moment as if the world had stopped spinning on its axis. But the music and magic go marching on and the Old Groaner would be delighted and heartened to know that the very mention of his name is still sufficient to pack a theatre on a blowy Sunday evening.

That's not to detract from the pulling power of Teddy Johnson and his charming wife Pearl Carr, who were left in little doubt by a warm and responsive audience last night that they'd be welcome back any time at all.

The present two-hour showcase takes us on a musical journey from Bing's beginnings in Spokane, Washington, through his early days with the Paul Whiteman Orchestra to super-stardom status.

Its a worthy tribute to a great entertainer...."

Clearly TEDDY JOHNSON is enjoying a big success with his show, FOREVER BING - which is good to know. Reports from other towns that have had the show have been equally enthusiastic.

And as you can see from the opposite page, a similar type of show is going the rounds in Ireland, which is also excellent news. When are the BBC or ITV going to awake to the fact that these shows are around and doing good business? It would help to atone for their shameful omission in not video-recording Bing's Palladium show - or even the Brighton one.

There is also the brief press announcement of the passing of Ken Carpenter. One wonders how many more associated with the Kraft Music Hall survive? And whether or not Ken knew of the tremendous interest there is still in KMH - and BBC &c. for that matter. His name became very familiar.

Although not having heard it, much ~~promises~~ was given in the last issue of BING about:

BING CROSBY IN THE 'THIRTIES VOL I

As Leslie Gaylor has already indicated, members are most enthusiastic about this album; more so as further issues can be anticipated. Of particular interest was the inclusion on this album of vastly different versions of PLEASE and HERE LIES LOVE from a film promotional recording. All the sound was of good quality - and the price acceptable! In the course of our 'review' we said the sleeve notes, voluminous, were written by someone who obviously knew his Bing. We were right - for it turned out to be GEOFF. MILNE, one-time Decca Crosby producer! (We had only seen a cut-off photo-stat of the sleeve and not the name at the bottom of the notes).

It also appears that other ICC members are involved in this production, while the engineering is mainly done by JOHN DAVIES who, you will note, has done the remastering on THE CHRONOLOGICAL BING CROSBY series.

Again it can be said, if this is NOT in your shops, it can be readily obtained from the address shewn.

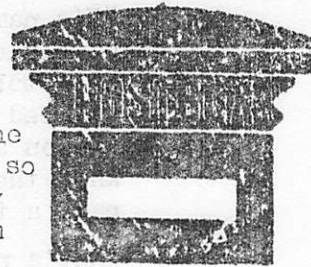
(John Stedman Productions
112 Sunny Gardens Rd.,
LONDON, N.W.4. £3.99 plus
£1 post & packing.

That Bing had been deceased for seven years last October has been the theme of many letters and programmes:



GIRVAN PATERSON, 6/23 Paddington Road, Oakleigh, Victoria 3166, Australia:

Its incredible to think that today marked the 7th anniversary of Bing's death. It remains so vivid in my memory that quiet sunny Saturday morning when my father raced into my bedroom with the portable radio, shouting 'Wake up! Bing's dead...' No way to start a weekend.



I remember a friend I worked with at the time was holidaying in outback Australia and was on the very top of Ayers Rock in the very centre of the country, about as far as you can get from civilisation, when someone climbed to the top to announce to the small group of travellers that Bing Crosby had died. Bing was such an institution that this sad news had even somehow reached the remotest parts of Australia. Seven years ago.....

BING Letters

CLAUDE BISHOP, 9 Cotswold Rd., Strelley, Notts: I've been away for a couple of months in South Africa and whilst in Durban there was a splash in the local paper about a chap wanting to sell some of his Crosby collection. He was asking £250 for 140 78s. So the old maestro still commands a fair price, even in the Dark Continent!

JOHN BIGNELL, 21 St. Andrews Aven., Wembley, HAO 2QB: May help to clear up a point re. Mervyn Powell's letter and speculation about whether Bing and the marvellous Alice Faye 'hit it off'. I concur with much of the remarks of yourself and Fred Reynolds but can add one really up-to-date piece of news. Renee Chester tells me that when she and her husband Denis, a life-long admirer of Alice Faye, visited Kathryn's home, Kathryn asked Denis if he was a Bing fan or perhaps 'How long have you been a Bing fan?'. Honest as the day, Denis admitted that he was not really a fan, although he liked and respected Bing's work - 'My real idol is ALICE FAYE', he confessed. Kathryn responded by picking up the telephone, dialling a number and saying: 'Oh, Alice? Kathryn here...I've got a lifelong fan of yours with me - Mr. Denis Chester'. And poor Denis found himself talking to Alice within a minute of mentioning her name. So Alice was certainly a very close friend of the second Crosby family.

KEN SMITH, 43 St. Johns Rd., Chadwell St. Mary, Essex: Can you help? I recently received a video-tape made up from vintage musical film clips. I sat back to enjoy a couple of hours of true entertainment. As the tape was nearing its end, the song LULLABY OF BROADWAY from the Dick Powell movie, GOLD-DIGGERS OF 1935 flashed onto the screen. If you remember this is the Berkeley Busby number that consists of over one hundred men and women in a precision tap-dance, photographed from almost every conceivable angle. At one point in the number, seven rows of men file past the camera, all with their arms held out in front of them - a bit like the Nazi salute! As the final row passed my attention was drawn by the dancer first in line. It took about three seconds for the men to pass off the screen, BUT I was sure that I had recognised him. It was Bing Crosby. I played it over and over, each time freezing the frame. Each time I became more satisfied it was indeed Bing. I have never read that he had made or was thought to have made a cameo appearance in this film. I've checked in every film book I have but nothing can be found. Unless one can see this particular piece of film it is impossible to confirm - but have you had any other report of this? I have shown this to at least ten other people, five



of whom were Bing fans. All of them agree with me that it is Bing.

Another reason that makes me think its Bing is that all the dancers are facing straight forwards except the guy next in line from - Mr. X? He is looking at him with a wide-knowing smile on his face. It is also this that makes me certain it is Bing, who dropped in for a laugh. The episode ran out before the end of the routine so I don't know if "Bing" appears again.

Editor: Intriguing, if Ken is so certain. It would be exceedingly strange, however, if Bing did make this appearance as one'singer to another'kind of thing, and it has never become known to all those brilliant screen buffs we have, not to mention all the film books. THE ROAD TO HOLLYWOOD, for example, by the diligent team that produced the original 'bible' of a Crosby record discography, makes no mention of this. The film of course is not seen much these days except in the circumstances Ken describes - perhaps some of our members in the NFI can help? And its not outside the realms of possibility that with all the big companies vicing with each other to produce 'musicals' at that time that Warner had a sly dig at Paramount by finding a man who looked like Bing (and made him more so by make-up &c) and slipped him in! We would certainly like some more opinions on the point raised.

DICK NETTLETON, 111 Faringdon Rd., Stanford-in-the-Vale, Faringdon, Oxon: Re. the two songs from KMH (the listing of which is most interesting) with which you are not familiar. I cannot help with TWINKLE, TWINKLE LITTLE STAR - unless it IS the nursery rhyme, but EENIE, MEANIE, MINI MO however is very familiar to me as it is the song of which most versions (and there are many) mention Bing in the lyrics, e.g.

"Whiteman swings it, Vallee sings it, even Mr. Crosby
Bings it"

There are versions by The Freshmen, Bob Crosby, Dolly Dawn, Helen Ward, Billie Holliday, Johnny Mercer/Ginger Rogers and many by dance bands. Actually the song was written by Johnny Mercer and Matty Malneck - both close to Bing. What would be interesting to know about Bing's rendering would be as to how he dealt with the line quoted! He did mention himself in FROM THE TOP OF YOUR HEAD.

Editor: Thanks Dick - the song indeed comes back to me now.

But, Bing's reference to himself in TOP OF YOUR HEAD was an ad lib, not really part of the lyric. Did anyone ever hear Bing sing EENIE MEANIE? (You may know that Dick Nettleton spent a lot of time compiling a list and recordings of song lyrics which mentioned Bing by name) And its Johnny M. again:

ARTHUR BRUETON, 175 Staines Rd., Laleham, Staines, Midd'x: Do you know if a biography of the great Johnny Mercer has ever been published. If so, title/publisher would be much appreciated...do you ever realise how many of us you help to keep young with your hard work?

Editor: Sorry, know of no biography of JM; if anyone can help, direct to Arthur please. The answer to the second is No, too - but if true, am highly delighted!

SEAMUS KELLY, 34 Tudor Way, Dines Green, Worcester: I loved the article by John Bignell, THE FIRST TEN YEARS. Bing surely has been a man for all seasons. But he did make some very poor records and here is my list, not of Bing's best (much too tough) but of his worst:

DOOK THE SPOOK: WHERE MY CARAVAN HAS RESTED: PRETTY BABY:
GRANADA: JUST MY LUCK.

Only five, but these are really dreadful records and I fail to see why they were ever issued. Any comment?

Editor: No, in fact there are a few I might add - tho' its fair to point out that DOOK was not a commercial issue. Further, I think Bing himself didn't care for recording the songs mentioned (and a few others) - and it showed! But when you put all the "bad" records together and relate them to the 'splendid' they are an infinitesimal item. A drop in the ocean, to coin a phrase!

(MISS) KAREN MORLEY, 4 Crossways, Taunton, Somerset: Do you know of any recording Bing made with Hoagy Carmichael or if he ever made an appearance as guest on Bing's radio show? I've been trying to find out more of Hoagy's recordings - does anyone know of a discography of his songs, or if there is an appreciation society for him? We know STARDUST was Bing's favourite song and he seemed to love Carmichael's music. Bing's rendering of HEART AND SOUL - a radio only track - is one of my favourite recordings.

Editor: The answer, Karen, is largely NO - no commercial recordings or radio (surprising) with Hoagy. No society, no discography. If anyone can assist Karen, directly please.

Strange thing about STARDUST we've probably mentioned before: It is a very popular 'standard'; most people would agree that the lyric contributes at least 50 per cent to the song's appeal. Yet no-one, NO-ONE, refers to it as Michael Parish's STARDUST! It is completely Hoagy's. Strange.

JOHN STILES, 10 Barnhill, Pinner, Midd'x HA5 2SX: THE MOON WAS YELLOW has long intrigued me. It caught my eye as rather a poetic title and on hearing it I was again struck by the beautifully sincere 'straight' rendering by Bing with the nostalgic, rather dramatic, accompaniment (Georgie Stoll?) Is this record a rarity? I used to listen to BING SINGS, BING & DINAH, FAMILY AND FORCES FAVOURITES and other radio programmes thro' the years with never a hint of this record. The other recordings of 5th October 1934 were TWO CIGARETTES IN THE DARK and THE SWEETHEART WALTZ, paired together on a 78 and THE VERY THOUGHT OF YOU which was paired with LET ME CALL YOU SWEETHEART.

THE MOON WAS YELLOW suggests that Bing's voice was suited to operetta but maybe he didn't trust the public reaction and explains its limited issue if it is a rarity. I should be grateful for any amplification.

Editor: Any 1934 recording neglected on micro-groove has to be a rarity 50 years later, and the record mentioned comes into this category. It has been issued on an obscure EP of four 'moon' songs, one of which was ME AND THE MOON (the other two eluded us for the moment) but as far as can be seen, never on LP. Accompaniment was by Georgie Stoll. TWO CIGARETTES IN THE DARK also comes into the "neglected on micro-groove" category.

There were many indications that Bing's voice/style was suited to operetta-one thinks immediately of Dorothy Kirstein, Frances Langford, and other duets. Indeed, there were speculations in one early period, such was Bing's all-round ability recognised, that he might even enter out-and-out opera. Happily, no doubt both Jack Kapp and Bing realised his universal appeal would suffer if he so deviated. In any case, Bing is on record as saying that while he admired the 'straight' singers bracing their shoulders and letting rip it wasn't his style.

Members may advertise free here their wants/disposals of Crosbyana: books, records, tapes &c. Keep entries brief, request a SAE for lists if necessary. Nominal charge of £1 for non-Crosby items. On a separate sheet is helpful:

GERRY ATKINSON (Miss)
has for sale mint copy
of 10" LP BING & CONNIE
LA8558, original sleeve
and EP YOUNG BING 7EG8219
50 Parkdale Cres., Worcester
Park, Surrey KT4 7QF. Best
offer by mid-January.

TRADING

Post

BILL TOBIN, 198 Claydon, Decaon Way,
London SE17 1UG (Phone 01-703-7233
has 1-15 BING'S HOLLYWOOD; Longines
set; Vols 1, 2, 3, OLD MASTERS and
3 super-8 films (Mack Sennett)
and other LPS. Offers please.

Pre-War 10" x 8" head and should-
ers photograph(s) of Bing required,
preferably autographed: good
prices paid. Details E.H. BARNES,
The Garden House, Lavender Hall
Lane, Berkswell, Coventry CV7 7BL
phone Berkswell 33791.

Longines set of 6LPs offered in
exchange for tapes of American
dance bands 1920's and 1930's.
FRED FOLEY, 27 Peel St., Carlisle,
Cumbria.

MRS. R. CHESTER, 48 Milton Rd.,
Hanwell, London W7 1LE (Phone 01-
567-5560) is expecting 25 only of
Spokane 23 - 1st come. Renee can
also help with video-tapes, almost
all Bing's films, TV shows &c. Now
transferring from USA system to
British VHS.

RICHARD PEARSON, PO Box 1481,
Arlington, Virginia 22210, USA
attended at Leeds and wonders if
anyone has photos of the event; he
would gladly pay for a set as a
memento.

DAVE BURROWS, 52 Forefield Lane,
Crosby, Sefton M'SIDE I23 9TJ
wonders if anyone ever taped the
Roy Plomley - Bing's Desert Island
Discs. 'Would much like to purchase
if so.

JIM LOWE, 40 Winifred St. North
Woolwich, London E16 2HX still needs
BING mags. 1, 7, -10, 12, 14-16, 19-
22, 24, 25, 27-29, will buy or have
spare LPS for swap? Interested in
sheet music with Bing pictured.
Books BING CROSBY STORY (Ted) swap

Require also

BING'S HOLLYWOOD 1, 4, -11 and 14, HOL
IN EUROPE LP and others.

JACK SOUTHER, 2011-44th Aven. San Fran-
cisco, Calif. 94116, USA: Have duplicates
of most USA books; CALL ME LUCKY, INCRED-
IBLE CROSBY, GREATEST SHOW IN GOLF &c.
Will trade for (or buy) any of these -
THIS IS ONE ME (BOB HOPE) PEOPLE ARE
FUNNY (ART LINKLETTER) NONE OF YOUR
BUSINESS (CARROLL CARROLL) RHUMBA IS MY
LIFE (XAVIER CUGAT). Also have rare Bing
discs for disposal.

BING - A VOICE FOR ALL SEASONS, the ex-
cellent illustrated book on Bing by
Sheldon O'Connell available from KERRYMAN
PUBLICATIONS, Tralee, Co. Kerry Ireland,
£10 post paid.

Mail indicates, from the queries asked,
that members do not in some cases have
BING - JUST FOR THE RECORD. It is their
business and we don't mind answering
queries but they are doing themselves a
disservice for a chance of a slim, hardback
volume listing all Bing's records alaphetic-
ally AND chronologically is not likely to be
available much longer. Costs £3.50 post
paid from JOHN JOYCE (BOOKBINDERS) Salt-
meadows Rd., Gateshead, Tyne & Wear.
European £4.00; US/Canadian £4.00 surface,
£6.00 airmail. All remittances in sterling
please and made out to JOHN JOYCE ICC A/C.
THE ALTERNATE BING CROSBY by EOLIN PUGH -
an analysis of alternate
'takes' of Crosby re-
cords - £2.50 post
paid from the Editor.

DENNIS BARKER, Old
Railway Inn, Parkend,
Lydney, Glos: I am
a widower and as it
gets rather lonely
here would apprec-
iate pen-friends.

A remarkable coll-
ection is offered
overleaf.....



CROSBY COLLECTIBLES IN BY-MAIL AUCTION, closing Jan 31, 1985. Hundreds of rare commercial and film studio 78s, test pressings, V-discs, 45s and LPs. For a listing of same by air please forward 2 International Reply Coupons by airmail (or a 10-dollar SASE IN THE US) to: BRUCE D. DAVIDSON, PO BOX 50440, Nashville, Tennessee 37205, U.S.A.

Editor: Having seen the listing I can confirm this really is quite a collection.

We have received the following request for assistance; anyone perhaps in the area, interested, should contact the lady directly. We would like to assist the writer - and perhaps help members:

Dear Sir,

A gentleman gave me your address to see if you could advise me about my late husband's Bing Crosby record collection which I may add are all in perfect condition. Several albums and collections, and according to a little book I have found listed 81 records. He was a fanatic Bing fan and I am lost as to what I should do for the best. I hope you can enlighten me or advise me a little.

Mrs. Elsie Jackson,

14 Peaselands, Desborough, Kettering, Northants, NN14 2JY.

Neither the deceased husband nor Mrs. Jackson are members of the Circle but if we can help, please let us.

Consequent on moving house and less room(!) Several Bing 78s for sale; Also Al Jolson, Deanna Durbin, &c. SAE for list to MRS. M. B. DUTTON, Greenbank, 25 Porth Way, Porth, Newquay, Cornwall, TR7 3LW.

BING'S FRIENDS AND COLLECTORS SOCIETY is another friendly organisation with which we like to associate ourselves - LARRY GUNN is president, Les Wilson (our own special correspondent) Vice-Pres., Priscilla Koernig, Secretary/Treasurer (whom we were delighted to meet at Leeds in 1983) They hold regular social functions. We're obliged to their Newsletter of July '84 for the following pertinent paragraph:

"Your Editor and Priscilla attended a program on June 7 last at which Bob Crosby appeared, together with Rosemary Clooney. During his performance Bob sang I'M GONNA SIT RIGHT DOWN AND WRITE MYSELF A LETTER, and with a chuckle inserted a line of BOO, BOO, BOOs. Midway thru' his performance, however, he declared: 'I'd like to get serious here...if any of you folks read THE HOLLOW MAN, or GOING HIS OWN WAY or any other publications which contain lies about Bing, don't you believe a word of it. He was a wonderful person and a wonderful man'. This produced loud and prolonged applause from the large audience."



Further to the above, we are getting reports that more and more radio stations across the States are now presenting Crosby programmes, a noticeable development, we are informed. One of these, member ROGER SCHORE (New York) tells us is by Rich Conasty in New York City - and a typical programme recently was; ST. LOUIS BLUES/BLUES IN THE NIGHT '42/IN THE COOL, COOL OF THE EVENING/DON'T GET AROUND MUCH ANY MORE LEARN TO CROON '33/I'VE GOT TO SING A TORCH SONG/YOU'RE A SWEET LITTLE HEADACHE/I HAVE EYES/MY MELANCHOLY BABY TOO LATE/EVELINA and NEVERTHELESS. Resurgence on the way?

DISCROSBY

(GEC RADIO SHOWS will be resumed in the next issue.)



any of Bing's records are elusive, and until the advent of the LP were even more so. In fact, one could say they were impossible to acquire. I'VE GOT THE GIRL must be foremost in this category, but also many more from his early days - and some not so early. A SOUTHERN MEDLEY, SOFT LIGHTS & SWEET MUSIC come readily to mind. Micro-groove, allied to independent record producers have revolutionised the situation, of course - none more so that the latest project, THE CHRONOLOGICAL BING CROSBY.

How we could do with an index to all the BING magazines that have been produced! It would be of inestimable value in so many directions. It has been attempted but alas, we've quailed at the task with so many names, records, films, books and so on that are constantly mentioned. Indeed, an index would take almost as long to compile as the magazine itself. Members too have endeavoured to help in this respect but found it too complicated.

We need no index though to be certain we have never mentioned what must be perhaps the most intriguing of all Bing's records, for it is certainly unique. This lack of attention must be something of a mystery though there are factors which may explain it - I suppose really there are quite a number of Crosby records that haven't been mentioned in our pages.

The record we have in mind is OH TELL ME WHY and some of the reasons that make it so unusual and intriguing are that it is perhaps the only record of Bing's that may (at the time at least) be considered "gimmicky", the only such record surely that could be thus labelled. Then for some reason this track was never issued in Britain. It was in America, naturally, and oddly, in Australia also but not, seemingly, anywhere else. Not only that there appears to be some doubt as to the actual recording date. The big thing about it is that Bing "multi-tracks", i.e. he dubs over his original track so that it sounds like a chorus joining in.

Indeed, the facts of this record were not known to the team that compiled THE ROAD TO BING CROSBY in the 60's for the item concerning OH TELL ME WHY was notated as "With Male Chorus"! Fred Reynolds told us: "It was not until after publication that we became aware of the multiple-tracked nature of this recording. I can't recall with absolute certainty from whence we had this information, but I think it was from a GEC radio show when Ken Carpenter questions Bing as he was about to sing the song: 'This is the one you sing all the parts on, isn't it Bing?'; and Bing answers 'Yes sir, I assume the vocal liability one hundred per cent.'"

A minimum of research shows that this broadcast was likely to be that of 16th May, 1954. And Bing repeated the song on the show of 30th May that year. There is, however, some doubt as to the actual date of the commercial recording - just to add to the 'mystery' surrounding it! A note in THE ROAD TO BING CROSBY disc-



ography says that 14th July 1954 has been quoted as the recording date from some sources. However, the Decca recording sheets give the date shewn, e.g. 25th April, 1954, and the July date may be when the recording was mastered. This was, therefore, just a few days before Bing embarked on his musical autobiography with Buddy Cole.

It must have been the recording that was played on the GEC broadcasts - one can hardly do multi-tracking, even on a taped show! Perhaps it is beginning to emerge what we mean by describing OH TELL ME WHY as unique. Despite being issued only in the States and Down Under as is the way in matters Crosby, copies did get here, both the record and tapings of it. And it really is a splendid record - good tune, good lyrics. Bing sings it once, then John Scott Trotter's orchestral interlude. After this Bing comes in powerfully, adding harmony to his original rendering. To tell the truth, however, it's not easy to say how often he did 'dub' over - once, twice, or even three times. It does sound like a chorus. But imagine, 2, 3, or four Bing's for the price of one on a record!

Needless to say the song has never appeared on LP, another serious omission. One may suppose that Bing was much tickled with the possibilities of tape recording after nearly 30 years of the "old-fashioned way" and took the opportunity to try out the "multi" possibilities. Such methods did become something of a vogue in the 50's and today are commonplace. Indeed, one gets the impression some records couldn't be made without his aid.

As a point of interest, although we've known for some time that Bing was entitled to be called a pioneer in the development of recording tape, we've just received, courtesy of Arnold Baker, a splendid article which shows that Bing played a really paramount part in the tape industry. His interest and certainly his financial assistance played a very big part indeed. We'll be finding room for this article in a future issue.

At the time of closing up this issue we haven't seen the Christmas TV schedules so it remains to be seen whether or not we shall get anything of Bing. It should be placed on record that RHYTHM ON THE RIVER turned up a few weeks back, to everyone's delight. It produced a nice little newspaper cutting From the Sunday Express:

"There's nothing to beat those wonderful old-fashioned after-noon film matinees. Curtains closed against the dull day, I curled up to watch RHYTHM ON THE RIVER (BBC-2) and was transported to a black-and-white world of melody and romance. Bing Crosby and Mary Martin sang songs in perfect harmony, and even the baddy wore a smoking jacket. Despite all the news of gloom and doom that flickers across our screens, while they continue to show golden oldies like this I'll still keep switching on." (Acknowledgements to Hilary Doling of that paper)

In typical fashion, JUDGE FRANCIS SMITH of New York has sent us a truly delightful little Christmas greeting booklet issued by The Master Eagle Family of Companies entitled THE STORIES OF CHRISTMAS. There are little cameos of A CHRISTMAS CAROL by Charles Dickens; THE GIFT OF THE MAGI by O'Henry; THE NUTCRACKER. One is devoted to : WHITE CHRISTMAS by Irving Berlin, and reads: "Ever since Bing Crosby sat down at the piano in the 1942 film HOLIDAY INN, and introduced this immortal song, Americans have associated Christmas with snow, Crosby and Irving Berlin's WHITE CHRISTMAS....just like the ones we used to know..." On which note we make our final wish for a good Christmas and 1985 to you.

